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# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

APRIL, 1943

VOLUME III NUMBER I



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# American Notes & Queries

*A Journal for the Curious*

EDITORS

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## Notes

### *Perennial*

THERE is a touch of the prosaic in passing the two-mile marker. For the first bore the blush of not only self-discovery but self-survival; and the third should emerge as something recognizably propitious.

It is as well for *AN&Q* that this April issue draws the blinds on a second, and not a first, year. For *PAPER*, these days, is something not to be given but to be taken away. We, it seems, are saddled with *COTTON*, the abundance of which we take to be a good omen.

That a temporary disappearance of peacetime trappings should, to some extent, have provoked in *AN&Q* the kind of copy that brings History and headlines closer together is inevitable. If there be any truth in the contention that a journal (or repository) of fact tends to overlook the present in its effort to engulf the past, then *AN&Q* is indebted to the war for an uncontrived escape from this indulgence.

*The Editors*

### *The First Egg-Rolling in Washington*

The venerable Washington custom of Easter Monday egg-rolling has, for a

second successive year, been officially called off, thereby conserving eggs, live baby chicks, and ducklings—and setting an “example for the nation.”

This wise precedent of wartime economy need hardly have been laid down for any broader geographical unit than the confines of the White House lawn. For among the unexplained phenomena surrounding this Easter Monday ritual is the fact that nowhere else has it achieved any strong or long-term hold on popular will and tradition. (It is said to have flourished for a while in the twenties in Baltimore and at some period in Richmond, but this has not been verified.) An even less answerable question concerns the custom’s actual origin in Washington. Newspaper men and diarists of the early and middle nineteenth century either ignored these trivia (which always *afterwards* become invaluable to the social historian!) or reported them in clipped, stodgy, and statistical language. The obvious result of this lack of good contemporary record is an abundance of contradictory statements—largely undocumented—appearing over a period of fifty years, in magazines, popular histories of Washington, and reminiscences of White House guests.

(*Whence* it came, by the way, is no clearer than *when* it came. Eleanor Early in *And This is Washington!* wastes no time on the question of interim survival but assigns the custom to the “days when the Children of the Pharaohs rolled colored eggs against the Pyramids.” An article in *Harper’s Young People*, April 20, 1886, holds that it was brought to Washington by an English family; and Amelia W.



Swayne's *The Observance of Easter* relates it to a North of England custom in which boys were given eggs to take into the fields and "roll upon the ground or toss like balls. . . ." Mary S. Lockwood, in *Yesterdays in Washington*, believes its origin lies in Scotland, where, in certain regions, "the same festivities prevail today." Other more remote sources credit it with a French ancestry.)

And now to return to the *when* puzzle: The best source of on-the-spot accounts seems to be a volume of photostats of excerpts from the Washington press, *Egg-Rolling on the White House Lawn* ([Washington, D.C.] 1935), compiled by David C. Mearns and Verner W. Clapp; yet even here there are trying gaps and one is easily tempted into hazardous reading-between-the-lines. It is, however, on these cuttings, on the *Records* of the Columbia Historical Society, the *Congressional Record*, and a few reputable biographies that one must rely for any kind of "discovery," which at best can be backed by little more than incomplete returns.

Evidence that the custom was in full swing during the seventies is reliable and clear. But it is in the attempt to push the date back into the forties (or, conceivably, earlier) that the rub comes. Three affirmative sources on this bear mention: Dr. Joseph T. Kelly, in "Memories of a Lifetime in Washington" (Columbia Historical Society *Records*, Vol. 31, 1930) recalls Easter Monday egg-rolling on the "grassy hill" at the "West of the Capitol." (Dr. Kelly was born in 1848; his remark might therefore carry the tradition back safely into the

late, if not early, fifties.) William H. Crook, one-time bodyguard to Lincoln and later "disbursing officer of the executives," states, in *Memories of the White House* (Boston, 1911), that one of the pleasant features of "President Johnson's family life in the Executive Mansion" was that of "egg-rolling on Easter Monday" (p. 68). The (Washington) *Star* (Sunday, March 27, 1921) reported the testimony of persons still living who remembered "rolling eggs in the Capitol Square or Capitol Park in the 40's."

These assertions may, to be sure, be rejected as insufficient proof that the custom originated in the forties, fifties, or sixties. Yet the statements cannot in themselves be carelessly tossed aside. If they are not to be taken as fair evidence, then I know of only one plausible explanation—

The Washington Sunday [sometimes Sabbath] School Union was organized in 1840, combining about a half-dozen Protestant denominations. Their annual gatherings, late in May, appear to have been held first in churches; then, as the crowds increased, on the grounds (or "amphitheater") of the Smithsonian Institution; and, still later, at the Capitol. These affairs were largely mass marches followed by a dispersal—for possibly an address, often music, and always food. As early as 1865 the procession formed in Lafayette Square and then crossed over to the White House Grounds for an address by President Johnson (*National Intelligencer*, May 29). It is not impossible that these old timers might have confused the (earlier?) Sunday School outings with the (later?) egg-rolling fes-



tivities, in view of the fact that both (1) took place at nearly the same time of year, (2) were decidedly children's holidays, and (3) were associated with the same favorite outing spots.

The earliest cutting (among the Mearns and Clapp photostats) to cover a *public* school celebration of this kind comes from the *Daily Patriot*, April 2, 1872 (the day following Easter Monday). The children were said to have taken "possession of the Capitol Building and grounds." There were both Negro and white youngsters in the crowd, and everybody "cracked [!] Easter eggs and munched lunches in the Rotunda." The floor, according to the *Patriot*, was generously "littered." A year later (*Daily Morning Chronicle*, Tuesday, April 15, 1873) they were admitted to the grounds "south of the President's mansion and to the Capitol Grounds," where "the time-honored sport" of *rolling* Easter eggs is given its first mention. (Here again, one might be easily tempted to read too much into the implication of the custom's age.)

In the light of these reports it is not surprising to find that the anti-molestation bloc on Capitol Hill gathered strength in the course of the next few years. And it is from their seemingly uncharitable achievements that we get one of the few uncontroverted dates in the egg-rolling chronology—1876, the last year in which children were admitted to the Capitol grounds:

On April 19, 1876 (the Wednesday after Easter), Justin Smith Morrill, Senator from Vermont, reported a bill (S. No. 760) "to protect the public property, turf, and grass of the Capitol grounds from injury" (*Congressional*

*Record*, p. 2580). It would thereby become the duty of the Capitol police to prevent any portion of the Capitol grounds and terraces from being used as playgrounds or otherwise. Senator Morrill said, in part:

I suppose the great pleasure of seeing ten thousand children here on Easter Monday, as was witnessed this week and on previous years, has prevented the police from doing their duty. . . . [property damage was extensive].

Robert E. Withers (Virginia) suggested a modification of the bill that would merely prevent trespassing on the slopes of the terraces:

I have a very strong inclination to permit them to continue in the enjoyment of what seems to be almost a prescriptive right acquired by custom. They are generally from a class of citizens who have little opportunity for enjoying themselves, and I suppose it is only once a year, on Easter Monday, that their feet ever tread upon this sward. . . .

Morrill's bill was passed, however, and signed by President Grant on April 29, 1876.

This episode provides at least a reasonable basis for the story, which in itself may be entirely apocryphal, concerning President Hayes and the 1877 egg-rolling. (It is repeated, with only slight change, by so many writers on life in Washington, that the authenticity of it seems to depend entirely on the reliability of the first-hand source.) A version given by the *Quiver*, a British monthly, in an article (April, 1899) covering this Easter Monday custom, says that the children went to the



Capitol as they had done before, only to be told that egg-rolling was now forbidden; they sat on the steps and sobbed; President Hayes drove by, and stopped to inquire the cause; and as he returned to the White House his carriage was followed by a crowd of grateful youngsters, to whom the gates were opened at 11 o'clock. (The fact-consciousness of this article, however, might be questioned, in view of its bold reference to the "grassy slopes [back of the White House] that look out over the Potomac river" [!].)

The vagueness, indeed, that characterizes many of the allusions to the early days of egg-rolling becomes almost a monotone, with only such variation as there could be between "many years ago" (Willets, G. *Inside History of the White House*. N. Y., 1908, p. 330) and "years ago when I first knew Washington" (a "floor correspondent" writing in the *Independent*, 1900, Vol. 52, p. 1012). Eleanor Early (*supra*) cannot on this point, however, be accused of subscribing to the "long ago" school. Without explanation she pins it down to Dolly Madison, who "painted all the eggs she could lay her hands on and invited every child in town to an Easter party." (For an earlier ascription to the Madison administration see *The Book of Washington*, 1926/27, p. 175.)

The Marine Band's part in the annual ceremonies has been considerable, but unfortunately it offers no hard-and-fast clue, for the most direct statement in Major Edwin North McClellan's account of the band, published in 1925, is merely the assertion that it was in evidence "at the first egg-rolling on the White House grounds"

(thus involving only one of the less troublesome dates).

What, in all, remains? That egg-rolling *somewhere* in Washington, likely on the Capitol grounds, may be a century old; that beyond all doubt it has reached the seventy-year mark; that it may have been an outgrowth of, or substitute for, a Sunday School Union outing in the late spring; and that the definite switch from the Capitol to the White House came in 1877.

I. D.

### Poe's "Reply to English": Completion of the Text

The article in which Poe replied with more vigor than good taste to the violent attacks of Thomas Dunn English in 1846 was reprinted by Ingram (and thence by Harrison, *The Complete Works*, 1902, Vol. 17, pp. 239 ff.) from an incomplete set of clippings. The newspaper from which the cuttings had been made was the *Philadelphia Times*, July 10, 1846 (p. 1, cols. 4-6)—i.e., an issue of the *Spirit of the Times* during that period (November 3, 1845, to October 7, 1846) when it bore the shorter title. The article begins:

[Communicated]/Mr. Poe's Reply To Mr. English And Others./New York, June 27./To the Public,—A long and serious illness [etc.]

At the end is the signature "Edgar A. Poe."

The eighth paragraph in the reprint closes with part of the fourth sentence where an "illegible" passage begins. The conclusion of the paragraph (including the full fourth sentence) I am now able to restore from



the original paper in the file at Pennsylvania State Library, through the courtesy of Miss Nell B. Stevens, Assistant General Librarian, thus:

A poltroon charges his foe, by instinct, with precisely that vice or meanness which the pricking of his (the poltroon's) conscience, assures him would furnish the most stable and therefore the most terrible ground of accusation against himself. The Mexicans, for example, seldom call their antagonists anything *but* cowards. It is the "stop thief!" principle, exactly,—and a very admirable principle it is.

The text continues with a new paragraph beginning "Now, the origin" [etc.].

The restored passage curiously enough has a unity of its own, and is of interest in that it is almost—if not quite—Poe's sole allusion of any kind to the Mexican War. T. O. Mabbott

### *New Englandisms of the Twenties*

The late Edith Miniter, author of *Our Natupski Neighbors* (N. Y., 1916), left among her manuscripts two sheets of jottings, which she evidently made about 1925 in preparation for some story that was never published. In these rough notes are listed a number of New England (probably Massachusetts) colloquialisms. Most of them are words or phrases included in the published volumes of Craigie and Hulbert's *Dictionary of American English*. These, however, are not, and hence may be of interest here (explanations in parentheses are Mrs. Miniter's; those in square brackets, mine):

Daddock (rotten tree)  
A bowie knife, pair pistols, deck of cards and one shirt  
Fid (a small piece tobacco)  
Frowey (spoiled)  
To giggit  
Half saned (witted) [The second word might be *saved*.]  
Don't care a mite (bit) [Possibly *hate* rather than *mite*.]  
Noddle splat down on the cold bricks  
Kinder sorter  
Socked it into him seven ways for Sunday  
All the smiles I could gumption up [Gumption as a noun is well-known. This use as a verb is not, however, common.]  
How stout your grass is  
Inquired if I could get to stay  
Trowsers according

George R. Potter  
University of California

### The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

◆◆◆ F. B. Adams, Jr., believes that a copy of the 1876 (Macmillan, London) edition of *The Hunting of the Snark* bore the first book jacket (see W. S. Hall's article in *PW*, January 16, 1943, p. 240). ◆◆◆ "Door-key children," said Max Lerner in a *PM* editorial (April 2, 1943, p. 2), is a "new phrase . . . and not for us to be proud of." It refers to youngsters who are left alone in the slums of a big city, with a front stoop to play in and door-keys around their necks "for protection." ◆◆◆ The late Israel Davis



(who died in England on March 14, 1943) is credited with having been the "first person to erect a special building for the showing of motion pictures."

## Queries

>> CRITIQUE OF WILLIAM MUDFORD. I am interested in all available critical comment on the work of the English journalist William Mudford (1782-1848), particularly any American estimates appearing before 1850.

Mudford's story, "The Iron Shroud," obviously carefully thumbed by Poe for the writing of "The Pit and the Pendulum," was published in the August, 1830, issue of *Blackwood's Edinburgh Magazine*. Poe's indebtedness to Mudford was suggested by David Lee Clark in *Modern Language Notes* (June, 1929, pp. 359-60). Arthur Hobson Quinn, by the way, in his recent critical biography of Poe inaccurately alludes to "The Iron Shroud" as a possible source of Poe's "idea of a dungeon whose walls become heated. . . ."

It seems to me that less than justice has been done Mudford in this connection. His story is actually a first-rate piece of writing, comparable with the half-dozen best stories of Poe, and surely should not be regarded as a mere potboiler which the genius of Poe transformed. I suspect, indeed, that many have read Mudford's story with the impression that it was written by Poe, and that Poe has actually gained reputation on the strength of the very work that he cribbed. An example of this is a remark in H. G.

Wells's *The Undying Fire* (1919). The author, speaking in the person of his leading character, says that death in a submarine "may have all the crushing deliberation of some story by Edgar Allan Poe." This allusion fits Mudford's "Iron Shroud" perfectly; but so far as I know it is not very apt as a reference to any Poe story. Is it possible that "The Iron Shroud" has ever been published as Poe's? or seriously attributed to him?

Students of Poe's sources, incidentally, have not examined *Blackwood's* for the years 1828 to 1830 as carefully as did Poe himself. Mudford's "The Robber's Tower" in the December, 1828, issue was thoroughly sapped by Poe for "The Fall of the House of Usher"; and another of Mudford's tales, "The Five Nights of St. Albans," reviewed with copious excerpts in *Blackwood's* for October, 1829, gave Poe the dramatic accusation "Thou art the man!" in a crime and conscience scene very similar to his own.

John H. Collins

>> CHIMNEY SWEEPS IN AMERICA. I had often looked for, but never found, any mention of reform agitation in the United States on behalf of chimney sweeps. The difference between British and American architecture seemed a fair enough explanation of why the sweep was never common here. Recently, however, I came across two accounts of chimney sweeps in Washington, D.C., both of which indicated that the trade was practiced in the United States under conditions as baneful as those in England.

In the *Records* of the Columbia



Historical Society ("Reminiscences of Washington," 1900, Vol. 3, p. 109) Mrs. V. C. Moore wrote:

... [The] almost universal use of wood as fuel necessitated the removal of soot from the chimneys. Sometimes this was done by "burning-out," but usually the aid of a chimney-sweep was invoked. This functionary, as remembered by the writer, was generally short and very broad, as though in apology for doing his work by proxy. He always appeared followed by a long and narrow boy, apparently built for the purpose, black when he went up and blacker when he came down, who carried on his arm a sooty blanket, and in his hand the insignia of his office known to the profession as the "scraper."

A second paper, "Dr. Thomas Miller and his Times," read by Virginia Miller (*ibid.*, p. 310), dealing also with the first part of the nineteenth century, said:

... Another of the sights in Washington in those days were the chimney sweeps, diminutive . . . negroes who were hired out to clean the soot which accumulated from the wood fires. The sweeps went about wrapped in very sooty blankets and wearing caps, carrying their brushes in their hands, and they had a peculiar cry to call the attention of those needing their services. Many were the horrible stories with which our nurses entertained us of the poor little fellows getting stuck in narrow chimneys and crooked flues and smothered.

Remedial action against this kind of child labor would have been local, or,

at best, state in scope, and it is easy to see why the literature on it is not easily accessible. I wonder, however, whether the practice was common in other parts of the country during the nineteenth century. If so, where may accounts—particularly those protesting it—be found?

I. D.

>> HEIGHT OF THE RISQUÉ. Clever press agents appear to have succeeded, from time to time, in carrying away the popular mind with spectacles which, although in no sense immoral, are looked upon as extremely daring. Two examples come to mind immediately—"Little Egypt" at the Columbian Exposition, and Sally Rand, the "fan-dancer" at the 1933-34 World's Fair. Both of these acts were really rather tame, but their sensationalism may be said to have contributed heavily to the success of the two fairs.

Can these two be regarded as representatives of the height of the risqué in America? Have they been matched by others?

T. Roscoe

>> BURMA-SHAVE ADS. Burma-Shave has been promoted through a medium that is, I believe, peculiar to the United States. I should like to know how long these line-a-post jingles have been used in this way (ever since the automobile became common?). Is the idea confined to the advertising of shaving soaps, or was it first used in some other field—the religious, possibly?

V. H.

>> AMERICAN NEWSPAPERS ABROAD. Americans living abroad in the inter-



wars era are known to have felt a need for newspapers that covered familiar ground and were written in their own language. The *Paris Tribune* was a highly successful answer to this demand. Certainly American colonies scattered all over Europe during the twenties must have undertaken a number of ventures of this kind. Where can I find publication data on these papers?

John Wood

>> BETTERSWORTH AND HUME. The biographical material on John Ferguson Hume (1830-?) and Alexander Pitts Betterworth, both authors of rather obscure nineteenth-century novels, is very scant. I am at the moment particularly interested in the amount of newspaper work either (or both) did before tackling fiction.

On Betterworth I have almost nothing—merely the fact that his book called *John Smith, Democrat: His Two Days' Canvass (Sunday Included) for the Office of Mayor of the City of Bunkumville* was published in Springfield, Illinois, 1877, by H. W. Rokker.

Hume, at the time of Lincoln's second election, was a lawyer in St. Louis and wrote antislavery articles for the *Missouri Democrat*, of which he later became political editor. He took this post, he said, "on the one condition that there was to be 'no let-up on emancipation!'" And he held that position "until Missouri was a free State." His writings include: *Five Hundred Majority* . . . (N. Y., 1872), published over the signature "Willys Niles"; *The Art of Investing* . . . (N. Y., 1888); *The Art of Wise Investing* (N. Y., 1904), done in collab-

oration with John Moody; and *The Abolitionists* (N. Y., 1905).

James G. Harrison

>> GAMES INVENTED BY FAMOUS PERSONS. In the popularization of games—particularly those that require no special equipment—much seems to rest on the matter of who conceived the idea in the first place (and thought enough of it to foist it onto his friends without any fear of stirring up rebellion). Louis Kronenberger, in his *PM* column a few weeks ago, suggested a few modern possibilities in a game dealing with "persons one would wish to have seen"—for which Lamb, Hazlitt, and others drew up the rules more than a century ago.

(And was not the game of "Murder," popular about ten years back, an invention of the late Alexander Woollcott's—or one of his friends?)

What other games of this category got their start through some musical, artistic, or literary coterie?

Harley Bracken

>> VICTORY THROUGH APPETITE. Several months ago the Belgian Information Center released a story stating that the Belgian and British Air Forces had dropped little bags of coffee over a number of cities in occupied Belgium.

One is likely, I think, to assume that this kind of psychological warfare—the use of food—belongs pretty much to modern strategy. Before World War I, obviously, nothing could have been dropped by plane. But in the prolonged sieges of the earlier days—to draw an inexact parallel—did not the attackers sometimes try to seduce the hungry defenders



into surrender by the promises of plentiful supplies?

C. M. H.

>> "THE WAY." What is the status of our expression "the way" in such sentences as: "I shan't be able to come this week, the way things keep popping up"? Is it colloquial American English, or is it also used in Great Britain? I have been unable to find any reference to the expression in the dictionaries or in books on English usage; however, the second edition of Webster's *New International Dictionary* has this entry:

*the way.* In such a way that. Dial. Eng. and Ir. They soldered the bottom of a tin dish to the top of his skull *the way* you could hear his brains ticking inside. J. Stephens.

Paul R. Murphy

>> PEANUT VENDOR AT THE WHITE HOUSE. There appeared in the October 31, 1894, issue of *Puck* a front-page cartoon, showing D. H. Hill in the guise of a peanut vendor, standing wistfully before the gates of the White House. The caption reads: "*Puck's* Presidential Impossibility."

Steve Vasilakos died in Washington only a short time ago. He had been selling peanuts at the gate of the Executive Mansion since the Taft administration, according to an obituary notice. It would seem that he had a predecessor—perhaps more than one. Is it then a Washington tradition that there should be a peanut vendor at the White House? Who were the fore-runners of Vasilakos?

L. L.

>> PROTEST MARCHES IN AMERICA. Marches on Washington by groups of workers with petitions to lay before Congress and grievances requiring a national airing have perhaps been fairly common in United States history. I remember only two, however: Coxey's Army in 1894, and a similar protest in the late days of the Hoover administration. If there were others, they presumably took place in depression years. Can some reader place these?

E. W.

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

<< TOWARD THE WHOLE EVIDENCE ON MELVILLE AS A LECTURER (2:111, *et al.*). In the poll on Melville's achievement as a popular lecturer several precincts are still unheard from. One of these is Charlestown, Massachusetts, where Melville delivered his "Statuary in Rome" lecture on February 9, 1858, and received the smallest fee of which there is record—twenty dollars. A review of his address appeared under the heading MISHAWUM LECTURES in the Charlestown *Advertiser*, February 10, 1858.

The eleventh and next to last lecture of the course was delivered last evening by Herman Melville, Esq. Statuary was the subject of Mr. Melville's lecture. He commenced by saying that most persons were constituted by *nature* to appreciate the beautiful—that the uneducated could, perhaps, take as much delight in art as the cultivated—the difference was, they were unac-



quainted with the technical terms, by means of which, the connoisseur in art makes others a sharer in his own delight—hence, all might enjoy a little talk about art.

The speaker led his audience into the Imperial City of Rome, into the Vatican, amidst the statues of the “great and old,” representing the audience gazing at the real marble, and in portraying the appearance of each statue, gave a very succinct idea of the character of each as it was when they figured among their haunts of men. From individual statues, he passed to the consideration of groups—then going over a very general and extensive field in art, not aiming at anything in particular, but during which he said many very beautiful things; finally coming back to the consideration of the pillars of Rome, which aimed like those of greater antiquity, to be enduring illustrations of the perfection of art of that time, he concluded with an elegant panegyric on art generally.

As a whole it was an interesting and instructive lecture. The style was neither dry nor verbose but elegant—mostly free from artificialities. It was prepared with much taste, the best part being the beginning and end, between which the lighter matter was sandwiched.

[Mishawum Literary Association, 111 Main Street, Charlestown, Mass., A. K. Merrill, Sec. Feb. 10. 1858.]

It would seem, from this account, that on occasion Melville could make a fairly pleasing impression as a speaker. This is negated, however, by the adverse Cincinnati and Cleveland reports (*AN&Q* 2:68, 70). But the allusion to Melville’s saying “many beautiful things” tends to show that

he could be felicitous in his critical appreciation of art as well as in fictional narration. This is substantiated in the Rochester report (*ibid.*, 2:68) and in the Henry S. Gansevoort letter noted below.

In connection with the reviews of “Statuary in Rome,” variously reprinted, correlative passages touching on Melville’s visits to the Vatican and the galleries of art during his sojourn in Rome (February 25–March 21, 1857) should be noted in *Journal Up the Straits* (N. Y., 1935, pp. 125–44).

Another accessible lecture-report can be found in *Family Correspondence of Herman Melville* (N. Y., 1929, pp. 14–16). This is Henry Sanford Gansevoort’s detailed epistolary account of Melville’s appearance at Tremont Temple, Boston (1858).

John H. Birss  
*Polytechnic Institute of Brooklyn*

<< RICH MAN, POOR MAN (2:134, 155). During my childhood in New York’s East Side we recited the old counting rhyme in this form:

Rich man, poor man, beggar man,  
thief,  
Doctor, lawyer, Indian, chief.

We were not aware of the fact that “Indian chief” was one and the same person. “Indians” to us were the wooden figures posted in front of tobacco and stationery stores; “chiefs” were “bosses” or the leaders in our games of “follow-master” and the like. (I do not know when the last words were introduced into the counting rhyme.)

These old songs and rhymes had been passed on to us in garbled form,



and we were not bothered when they did not make sense. For example, we sang the words "Nigger, nigger, never die, big black China eye," blissfully unaware that the final words should have been "shining eye." And "London Bridge is falling down" was altered beyond recognition. The bridge was quite unknown to the girls who sang the line, and they changed it to "Lan the brich is falling down," which was equally mysterious. In the same way, "hop-scotch" had become "potsy" long before our time. A study of these distortions would, I think, constitute an interesting comment on children's speech.

In my later boyhood I enjoyed the pleasant surprise of finding some of our old songs and rhymes in *Uncle Remus* and other books of the kind.

L. S. Friedland

<< ANIMALS THAT TALK (2:85, 105, 143). In Earnest Hooton's *Man's Poor Relations* (N. Y., 1942) there is an account of a series of experiments conducted by William H. Furness (the "only successful teacher of human speech to the orang-utan"). With six months of daily training a young female orang mastered *Papa*. This word, it appears, was chosen because it combines "the use of the lips and an expired vowel sound," neither of which is foreign to the orang. Furness repeated the lip movements and the sound until the animal had established some kind of association. Then he tried the word *cup*, and for this he pressed back the orang's tongue with a bone spatula, holding his forefinger over her nose in order to make her breathe through her mouth. It was a

long and trying job, but in the end she managed this sound, too.

Furness was convinced, Hooton reports, that her ability to understand far outweighed her actual "capacity for articulation." He took her into a swimming pool one day, and when she became frightened she grasped his neck with her arms and kept saying, "Papa! Papa! Papa!" And when one night she lay ill in her hammock she leaned out and called "Cup, cup"—which Furness interpreted as an almost certain sign that she was thirsty.

Miriam Allen deFord

<< SELF-REVIEWING AUTHORS (2:85, 125, 156, 187). Quentin Reynolds, in the Foreword to his recent *Dress Rehearsal: the Story of Dieppe*, has stolen the angry critic's thunder by drawing up a hypothetical self-review. He would, he says, accuse the author of putting "entirely too much of himself" into the book, not enough of Dieppe. He would pounce upon pages filled with "trivia not connected directly with the raid at all." And in a final blow he would call the account the kind of narrative that "one of the Rover Boys might have written."

It's not all severity, however, for Mr. Reynolds quickly follows up the "review" with a point-by-point justification of the charges to which, as a self-analyst, he has plead guilty.

F. A.

<< All writers are, I think, touchy and unforgiving. Therefore, when I was editor of the Philadelphia *Public Ledger*, 1930-34, I made it a "rule" that any member of the paper's staff who wrote a book should review it



himself—under a pseudonym (to preserve reasonable, all-round happiness). About a dozen authors—including the late Eric Knight—accepted this scheme, and the results were good. It may have been, by some standards, a little improper, but it did preserve friendships. The reviews, I might say, were remarkably honest and their writers consistently unassuming.

H. E. W.

<< PAUL BUNYAN AND MODERN FOLK HEROES (2:152 *et al.*). "Old Joe Mazerak" is, I find, referred to as a "legendary Paul Bunyan of the steel mills." I know nothing about him except a few facts contained in a news account of Representative Taber's charges against OWI propaganda. It is said there that he was born in a thunderstorm and came to a glorious end by jumping into his steel ladle in order to give "heart and soul" to war-production materials.

Arthur Hazen

<< TALKING LIKE A DUTCH UNCLE (2:151, 174). "Uncle," I suggest, is the classic term for any interfering senior or officious guardian, while surely "Dutch" dates from the time of England's rivalry with Holland when everything appertaining to the latter country was peculiarly distasteful, does it not?

If this surmise is correct it ought to be possible to find a quotation much earlier than 1838.

L. M. W.

[From *Notes and Queries*, January 2, 1943, p. 28]

<< DRIFT-BOTTLE CLUES (2:148, 189). The story of the letter which Columbus is supposed to have thrown overboard in a wooden cask during a severe storm is told by Randolph G. Adams in *The Case of the Columbus Letter* (N. Y., 1939). On page 6 he states:

Apparently, during the tempest, Columbus wrote a summary of his journal, wrapped it in a waxed cloth, fastened this packet inside a wooden cask, and threw it overboard. . . . But, so far as we know, it was never heard of again.

However, the volume cites recurrent "discoveries" of the "journal," and attempts on the part of the finders to dispose of the trove.

E. K.

<< HISTORIC PENS (1:57; 2:45). A reference to the pen which President Tyler used in signing the "treaty" by which Texas was annexed to the United States appears in a letter (dated March 6, 1845) written by Mrs. Tyler (Tyler, Lyon G. *The Letters and Times of the Tylers*. Richmond, Va., 1885, Vol. 2, p. 369):

. . . Saturday, then, the President approved the Texas treaty, and I have now suspended from my neck the immortal gold pen, given expressly for the occasion.

M. R. Sala

<< AN AMERICAN EUPHUISM (1:125 *et al.*). I think no one has reported "to go to the mine," which was current in Cambridge (Massachusetts) about 1912-14. I've not heard it since then.

A. T.



<< SYMBOLS OF U. S. POLITICAL PARTIES (2:115, 144). William Murrell (*American Scholar*, 1935, Vol. 4, pp. 306 ff.) has made a comprehensive survey of cartoon symbols, tracing them from colonial days to the present.

The account includes the snake device of Franklin's "Join or Die," in the *Pennsylvania Gazette* (May 9, 1754); the American eagle in the Jefferson campaign of 1800; "Brother Jonathan" in the War of 1812; the origin of "Uncle Sam"; and the modern Donkey and Elephant.

F. S.

<< SHOEMAKER AND NATIONAL DEFENSE (1:74, 187). The fable of the shoemaker who held out for his own stock-in-trade appears under the title "A Consultation about Securing a Town," in the 1692 edition of Roger L'Estrange's *Fables of Aesop* (London).

B. Cady

<< PATRON SAINT OF AVIATION (2:103, 124). I have seen Saint Theresa, the Carmelite nun of Lisieux, France, cited as a patron saint of aviation (but without explanation). She is usually called Little Flower of Jesus, and it is said that her extreme holiness and her many miracles brought an early plea for her canonization (twenty-eight years after her death in 1897). Her autobiography and several volumes of her verse have been published.

H. W. W.

<< BLACK MARKET (2:166, 191). With only my memory to fall back on, let me say that the term "black market" was a common phrase in eastern Europe during Germany's acute in-

flation, 1923-24. I distinctly recall the *Schwarze Börse* in Berlin in September, 1923; and—but on this I am less sure—in Leipzig and other German cities that same year. Fixed rates of exchange seemed to be quite ignored and everyone preferred to deal with the *Schwarze Börse*, which operated in full daylight.

The same thing could, at this time, be seen in Russia, operating with the same openness in Red Square in Moscow. The practice was referred to in the German or Russian phrase interchangeably. I do not recall any such activities in New York at the time of the 1893 or 1907 financial panics. But could there be any connection between the term "black market" and Black Friday (of '69)?

H. M. Lydenberg

<< The Spanish equivalent, *bolsa negra*, has been in use in Latin America for many years, referring specifically to the illicit buying of foreign money or securities in a currency-controlled country. To my knowledge the term has been common in Chile since about 1917. The word *black* would seem to designate merely the shady nature of the practice—as in "black hand" societies, etc.

Richard Gordon McCloskey

<< THE LION'S MOUTH (1:6; 2:79). A passage in Ann Radcliffe's *Mysteries of Udolpho*—referring to the revenge of the villain Montoni—is worth noting (in the London [1891(?)] edition it appears on page 45 of the third chapter):

He employed a person in whom he believed he might confide, to drop



a letter of accusation into the *denunzie secrete*, or lions' mouths, which are fixed in a gallery of the doge's palace, as receptacles for anonymous information concerning persons who may be disaffected towards the state. As, on these occasions, the accuser is not confronted with the accused, a man may falsely impeach his enemy, and accomplish an unjust revenge, without fear of punishment or detection. . . .

*Ellen Kerney*

<< The *General Index* to Dodsley's *Annual Register* (London, 1826) bears this entry: "Letterbox, lion's head, at Button's, xlvii 430." But the reference appears to be in error (warning of which is given to the reader in the Preface!). If somebody can explain the probable allusion to "Button's" the mystery might be solved through another subject heading.

S. S.

<< THE DEVIL IN BLACK AND RED (2:104, 176, 187). Nobody has mentioned the fact that the Devil has sometimes been represented as yellow (long believed to be the color of infamy) and blue (sulphurously unpleasant—not unrelated to melancholy, "the blues," etc.). In fact, the Devil has appeared in almost any color which, in the mind of the person who paints, designs, or clothes him, suggests the disagreeable. The Orientals, therefore, say "as white as the Devil"—for white is the color of death and mourning. Green, a color sacred to the Moors, explains the Spanish expression "as green as the Devil."

*Bert Slaighte*

<< CROSSING THE LINE (1:11, 62; 2:32). When Vice President Henry A. Wallace, en route by plane from Cali, Colombia, to Guayaquil, Ecuador, crossed the equator (about March 26, 1943) a cup of water was poured on his head by Laurence Duggan of the State Department. This rite, it is said, makes Wallace a member of the Ancient Order of Condors, "composed exclusively of aerial equator-crossers."

*Brian V. Mitchell*

<< GREMLINS (2:121, 153, 170). If American Gremlins are ever called Yehudis, it is not because of any connection with Yehudi Menuhin, as Jean Smallens suggests, but because they are "the little man who wasn't there"—and his name appears to be Yehudi!

*Miriam Allen deFord*

<< LOCAL WINDS (2:120, 170). There is an excellent article on the Santa Ana wind by Terry E. Stephenson in *California Folklore Quarterly*, 1943, Vol. 2, pp. 35-40.

*Archer Taylor*

Complete index to Volume II is in preparation and will be mailed to subscribers in May.

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"Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.



The background of the cover is white with several thin, parallel diagonal lines running from the top-left towards the bottom-right. A solid black rectangular box is centered in the upper half of the page, containing the title and subtitle in white text.

# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

Walter Pilkington and B. Alsterlund

## Notes

### *A Canadian Interview with Walt Whitman*

THE scarcity of published material on Whitman's sojourn in Canada in the summer of 1880 has never been fully accounted for. That section of his *Diary in Canada* (Boston, 1904) devoted to his stay at the home of Richard Maurice Bucke in London, Ontario, covers only several pages. It is a well-known fact that Whitman wrote a number of letters to Canadian newspapers and then bought up fifty to a hundred copies of the paper to mail off to his friends. Two of these letters appear in the *Complete Prose Works* (Philadelphia, 1892, pp. 161 ff.); and a part of the first may be found also in *Autobiographia* (N.Y., 1892, pp. 177-80). But beyond these records and portions of Dr. Bucke's own *Walt Whitman* (Philadelphia, 1883) the material runs thin.

On his arrival in London, however, Whitman amicably submitted to press interviews. Through the courtesy of the Librarian of the University of Western Ontario, *AN&Q* has secured the full text of the London *Free Press* account, containing much of Whitman's direct statement, as well as one carried by the London *Advertiser*.

From the *Free Press*, June 5, 1880:

After the series of letters which appeared in these columns some months ago, and what has been said from the lecture platform, anything concerning

Walt Whitman, the eminent American poet, will, it is presumed, be read with interest. It was with this idea that a Free Press reporter boarded the G. W. R. Pacific Express at Paris [Ontario] yesterday evening, on which the venerable author of "Leaves of Grass" was coming westward. After searching in vain through several of the drawing-room cars, Mr. Whitman was found on the platform of the rear Wagoner surveying the beautiful hills around Paris in company with his personal friend, Dr. R. M. Bucke, Medical Superintendent of the London Lunatic Asylum.

No introduction had yet taken place but there was no mistaking the old gentleman. He was every inch of him a poet—the ideal poet that one outlines in his mind, but seldom hopes to see. In stature he is almost five feet nine, broad shouldered, straight and of ordinary proportions. His hair is long and like his whiskers is of snowy whiteness. His expressive face bears the ruddy glow of health, and when his small blue eyes meet those of his visitor the formalities of an introduction and handshaking seem ridiculously unnecessary; for you are friends in a moment. He was dressed in a very light colored tweed suit, and wore a broad, light felt, planter's hat. His white shirt was cut in true sailor style, opening low down upon his breast, and with the collar rolled out upon his coat lapels. The whole dress with the white flowing hair and whiskers were suggestive of a nature that one is afterwards agreeably surprised not to be met with. Instead of that stiffness which might be supposed to come of long continued popularity, there is a warm



familiarity that makes his visitor feel perfectly at home.

A card was handed to Dr. Bucke, who spoke a few words in private to Mr. Whitman. Without waiting for further formalities, the poet reached out his hand, and, with a slight American accent, said, warmly:—

"Most happy to meet you. I'm one of the fraternity myself. Been a newspaper man most of my life. You wish to have an item about me? Well, I never go back on a newspaper man. Come right into the car."

"Well, this is taking time by the forelock," said Dr. Bucke, with a laugh. "How did you know we were aboard the train?"

"Oh, you trust a newspaper man to know when an item of news is about to turn up," explained Mr. Whitman. "They know it by instinct."

The ice had been broken with a suddenness that knocked the reporter's list of nicely prepared questions clear out of his memory, but when seats had been taken vis-a-vis, the first interrogation was evolved in rather jerky Canadian:—

"This is not your first trip to Canada, Mr. Whitman?"

"Oh, no. I was at the Falls for a few days in 1847, but made nothing like the trip I am making now. I had been in the South, and returned home by way of Buffalo and the lakes."

"You are an American, Mr. Whitman, born at West Hill, Suffolk Co., L. I., in 1819, I believe?"

"Yes, you have the historical part of it all right. And I am a printer, too, and am not ashamed of it. I worked at it for several years, and would do con-

siderable at it yet if I was a little more industrious."

"The writing of poetry would not be assisted by mechanical work, would it?"

"Oh, I don't think you are right in supposing that to be the case," answered Mr. Whitman. "My theory of poetry is that it is not at all incompatible with labor and all that accompanies it. Oh, no; poetry and work are not necessarily separated; they may go together quite harmoniously."

"When did you commence 'Leaves of Grass'?" was asked. It was not the next question in the original list, but it was the only one that could be thought of.

"In 1855—just twenty-five years ago. It has been supplemented by several editions, since, however, written at different periods and extending over many years."

"What were the inspirations which led you to write it?"

"You will beat me if you find that out," broke in Dr. Bucke.

"The doctor has been trying to glean that information from me all the way from Philadelphia," said the poet. "I have been curious to solve that problem myself, and should like to know the answer very much. You may say that the first edition is printed by the critter himself."

"How was it received?"

"Well, my friends don't like me to speak much on this point; but with a desire to be [strictly] truthful, I must say that it was received both in Europe and America, with kicks and buffets, and I came near being kicked and buffeted myself for writing it. There was, however, an exception among a small



but determined minority of persons, who seemed to take kindly to it."

"What class of people would you call them?"

"No particular class," was the reply. "They were those who seemed to have found an—I know no better words to use than—affinity. I suppose, partly because I have so much persistence and willingness, I kept on printing other editions. It pleased me and pleased this small minority of friends. The last two editions, however, have been received with a more marked and determined advocacy by my readers. The minority, although small, has assumed more respectable proportions—I hope I may always say the respectable so far as quality is concerned—and particularly in Europe."

"Rather than in your own country?"

"Yes, I think so, although my friends on this side of the water don't want me to admit it."

"What would you attribute that to?"

"Not to anything in particular," said Mr. Whitman, as he seemed to be getting into a favorite subject. "There is young blood coming in, not only in our own country, but in Europe. Young fellows are coming forward without sufficient strength to maintain themselves against the authority of orthodoxy; but the boys are growing. Aside from that, however, I have a great friend in Zola, the French author, who has written to me twice saying that he swears by 'Leaves of Grass.' Ferdinand Freiligrath was also a great friend of mine."

"Oh, most of the distinguished literary men are readers and admirers of 'Leaves of Grass,'" said Dr. Bucke

rather enthusiastically. "Tennyson and—"

"Well, Tennyson has not put himself on record," explained Mr. Whitman. "He has the judgment to like me personally, but has never committed himself with regard to my works. Ruskin, however, has recorded himself as my friend."

"You were also a nurse during the war," put in the reporter, by way of information to the venerable poet, but more especially with a view to receiving an answer.

"Yes; I look upon that as the best part of my life, those four or five years that I spent in the war, not as a destroyer, but as far as possible, a saver of life. I followed the army of the Potomac from field to field until Grant took command. I left then because he didn't want interference from outsiders, and because I found a wider field at Washington. I went to and fro among the wards as an independent nurse; 'on my hook,' as the soldier said who laid behind a log and fired away without listening to any captain's orders. If it comes in, you may just say that Walt Whitman looks on those four years of his life with more satisfaction than on his literary triumphs, although he has a pretty high idea of his own works. I have thought many times lately that I should look upon my life as very dreary and barren if it were not for these four years. About three years ago I was turning over my stock of manuscript, when I came upon thirty or forty little note books that I had used during these years among the wounded in the hospitals. It struck me that these would make a nice little book, if printed. I gave them to my



old printer, blood-stained and blurred as they were, and this book, 'Memoranda of the War' was the result."

There was a cessation in the conversation for a few minutes while the reporter turned over a few of the leaves of the book handed him. Mr. Whitman looked out of the window on the surrounding scenery and continued:—

"I feel to travel—to go about. You may say, in fact, that with true American instinct I feel like lecturing. I generally despise lecturing; but old age is garrulous, and wants to talk. I am getting more confidence now. I used to doubt whether it was worth while to write—whether my own experiment was a success."

"You wrote in a somewhat peculiar style, it is said, and without rhyme?"

"Yes; there is no rhyme in it, and a good many people say no sense; but if you ask me the reason I shall be unable to answer you. I may say, however, that the basis of my poetry is human fraternity, comradeship—I like that word. I was working at carpentering and making money when this 'Leaves of Grass' bee came to me. I stopped working and from that time my ruin commenced."

"I would like to get a few more men ruined by that means," put in the doctor, with a laugh.

"Many of my friends and relations were very angry about it," continued the poet.

"Thought you were throwing away your life, did they?" asked the doctor.

"Yes; I was, too, from a business point of view. I went down to Long

Island on a long, cold, bleak promontory, where but one farmer resides, and I lived there while 'Leaves of Grass' were gestating. I wrote my first copy and threw it into the sea."

"What made you destroy it?"

"Well, I said to myself what better is this than ten thousand other poems, and tore it up. I knew I had an idea that had not been expressed by other poets, so I tried three or four more times, until at last the illustrious work—I may say—appeared. At present, although my friends are greatly in the minority, they are determined and persistent, and curious as it may appear, has [*sic*] among them a great many ladies."

"Was there much difference between these first writings and the final issue?"

"Yes; there was in some respects; but I was determined that nothing bitter or that would cast reflection on my country would appear."

"Intensely loyal, eh?"

"Well, when I was young I had an intense anti-slavery spirit, which was shown in my writings. Since that time I have been down South, and found out that there was no more slavery there fifty years ago than there is today in the North. Legally, however, the blacks were slaves. To be brief, however, I think the idea of my books is conveyed in that one word, 'comradeship.'"

"Did you see any of the controversial letters which appeared in the Free Press some time ago regarding your writings?" inquired the reporter, as he was repairing the broken point of his pencil.

"Yes," answered the poet, "I saw



one or two of them; but I don't read much. I'm not a great reader by any means."

"What books do you like best?"

"Well, I would say first Walter Scott, as a poet and a novelist. About half a dozen of his books I have read over and over again, and from among them I have taken 'The Heart of Midlothian' as my favorite. George Sand is a great favorite. I like Shakespeare and the good old book of all, the Bible; it is a poem to me. I also like Homeric poetry."

"What do you think of Dickens?"

"Well, I am not an admirer of his, but easily see why his works take and ought to take. At the same time I wouldn't like to go on the records not being an admirer of Dickens, Bret Harte and that class of humourists. They offend my democracy, however. They present the most of working people in a kind of delirium tremens spirit. I cannot read Bret Harte without feeling angry, because he seems to have taken the Homeric poetry as his basis, and turned it into a burlesque with the heroism left out."

"Humourous literature, however, is becoming very popular."

"Yes," said the poet, "it is, and I say nothing against it. But, they seem to caricature these miners and working people. I admire heroism, and do not care to see them presented as ruffians or as speaking like drunken men. In fact, I think that the language of these strong working people is better than the general lingo that is used in our drawing and lecture rooms. It is really more expressive. I am myself of a race of working people."

"How did you like newspaper

work?" was asked with a view to changing off from what gave symptoms of becoming a discussion.

"I enjoyed it well," was the reply, "and always keep my hand in. I consider myself a newspaper man as well as a printer. I know numerous printers and we soon fraternize."

"How long will you remain in London?"

"Oh, I shall be here for some time. My object is to meet the Canadians face to face and to see the country. I like to go about; like to meet young men; like to have them drop in on me just as you have done today. I take pleasure in conversing, and you will be a living witness of the fact that I can do my share of the talking."

"Many friends in Canada?"

"Well, I really believe I have more than I first supposed. Yes, I have quite a number."

In this strain the old gentleman spoke throughout without the least presumption or endeavor to be anything but an off-hand poet, who knew the material world as well as he did the region of imagination. In passing Ingersoll, he spoke of Bob Ingersoll, the great American lecturer. He regarded him as a wonderfully witty man and speaker possessed of great magnetism. He reminded him, however, in his treatment of the subject in hand, of a doctor who cuts away at the pimples on a man's skin instead of commencing at his system. He only told about one-tenth of the story. In conclusion it may be said that Mr. Whitman's home is in Camden, N.J., where he lives a quiet life among his friends. From 1865 until 1874 he was in the employ of the American Government



at Washington, and during 1873 was stricken with paralysis. He is still lame from the effects of the stroke. He is a thorough conversationalist, and a jolly companion. [*Excerpts from the Advertiser, which in part duplicates the Free Press, will appear in the June issue.—The Editors.*]

### *The Etymology of "Bustle"*

The *New English Dictionary* gives the etymology of *bustle* (in the sense of a small stuffed pad worn under a woman's dress) as being "perhaps" identical with that of the word *bustle* meaning "excitement" or "disturbance." This speculation is not very enlightening, even when applied to the earliest recorded use of the word in England (1788): "In rich luxuriance reaching to the bustle." Funk and Wagnall's *New Standard* makes the suggestion that the word comes from *busk*, a thin elastic strip of wood used in corsets, and that the form of the word was influenced by the verb *to bustle*.

Is not the real origin to be found, however, in the word *bust* (bosom)? *Bust* was used in the seventeenth century with the meaning "protuberance": Urquhart's *Rabelais* has "It reached down to the very bust of the rising of his belly" (NED). Furthermore, *-le* functions as a diminutive suffix in many English words like *bramble* (a little broom); also as an instrumental suffix in *bridle* and *girdle*.

The conclusion that *bustle* is a diminutive-instrumental form of *bust* modeled on the pattern of the closely related words *bridle* and *girdle* is inescapable.

George S. McCue  
Colorado College

### *The Thumbtack*

[*For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.*]

Nicholas Barbon (d. 1698), who is said to have been christened "Unless-Jesus-Christ-had-died-for-thee-thou-hadst-been-damned" [see the DNB], is cited by H. Kemball Cook (*National Review*, March, 1943) as "the first jerry-builder." . . . House of Commons tradition was broken on April 27 (1943) when it was announced that American-born Mrs. Beatrice F. Wright had given birth to a daughter. Mrs. Wright is the first woman to become a mother while a Member of Parliament. . . . Pumpernickel, Westphalia's famous black bread, observed its semi-millennium during the first week of April. According to the legend, a crop failure in 1443 obliged the Bishop of Osnabrueck to advise his diocesans to use up all the grain in milling to conserve wheat. A baker named Pumper (surname Nichol) is said to have perfected the process and has for centuries been conceded the inventor of the black loaf. . . . A dispatch from Berne (April 13) states that Emil Moeller, the German explorer, has discovered documentary evidence confirming April 15, 1452 (hitherto unverified), as the date of Leonardo da Vinci's birth.

### *Queries*

>> TWICE-TOLD TALES. Recurrent anecdotes! When the same story is



told of two different persons, one becomes quite shaky in the matter of attribution.

Here's a Whistler anecdote published in the *Art Instruction* (December, 1939, p. 30):

Whistler . . . attended a reception in Paris soon after the coronation of King Edward VII, when a duchess approached him: "I believe you know King Edward, Mr. Whistler." "No, Madam," replied Whistler. "Why, that's extremely odd," she murmured; "I met the King at a dinner party recently, and he said he knew you." "Oh," said the painter, "that was just his brag."—"Parade."

I have not yet run down this item in any of the books on Whistler. However, the same pleasantry appears in E. P. Whipple's *Lectures on Subjects Connected with Literature and Life*, published in 1850, when Whistler was a boy. Here is Whipple's version:

When Northcote, the sculptor, was asked what he thought of George the Fourth, he answered that he did not know him. "But," persisted his querist, "his majesty says he knows you." "Know me," said Northcote, "pooh! pooh! that's all his brag."

Again, Homer Saint-Gaudens, in his *The American Artist* (1941, p. 139):

George Herbert Kinsolving, alias Texas George, Bishop of Texas . . . took his trip to London. . . . One night the Archbishop of London took Texas George to the Lord Mayor's most décolleté ball. Said the Archbishop of London: "Texas, have you ever beheld such a sight?" "Not since I was weaned," replied Texas George.

But the same answer was attributed

long before to an old Prussian general—Wrangel, perhaps. However, the reply was one likely to come to the mind of one not accustomed to the lavishness of display of female charms in court circles.

In the end, one may even wander off to literary coincidences, with the usually unwarranted suspicion of plagiarism. There's Whistler's well-known description of the Thames at night:

When the evening clothes the river-side with poetry, as with a veil . . . , and the warehouses are palaces in the night, and fairy-land is before us.

And then Dickens, in *Hard Times* (chap. 10): "The lights in the great factories, which looked, when they were illuminated, like Fairy palaces."

But that's another story. To recur to our recurrent anecdotes—what other similar examples can be nailed down?

F. Weitenkampf

>> EARLY "CANVAS" BINDINGS. In the *Vite* of Vespasiano da Bisticci as translated by William George and Emily Waters under the title *The Vespasiano Memoirs* (London, 1926) a page from the life of the Bishop of Vico reads (p. 186):

When Calixtus became Pope, and saw such a wealth of fine books, many of them bound in crimson and silver, he was astonished, for he had never seen books bound except in canvas.

Books of the Italian Renaissance have come down to us as a rule bound either in vellum or other skins. Should we assume that this is because such



housing has best preserved them and that the generality of books of that period have perished because they were indeed bound in canvas? The idea seems novel, for we are unaccustomed to early bindings in textiles except those of extreme luxury. Was binding in "canvas" really usual in the fifteenth century?

Alfred E. Hamill

>> "GODFREY-SNATCHIT." One of my listeners would like to know the meaning of the term "godfrey-snatchit" in this sentence: "The modern youth can't tell a snath from a godfrey-snatchit."

I've tried numerous sources. Are your readers familiar with it?

Bruce Chapman

>> "HEY, RUBE!" There seems to be a strange misapplication of terms in the circus call-to-battle "Hey, rube!" Dictionaries define *rube* (variants *reub*, *reuben*, *Reuben*) as "a country bumpkin," and date it from the mid-nineties (United States). Lester V. Berrey, in his *American Thesaurus of Slang* (N.Y., 1942), refers to "Hey, rube!" as a battle-cry "to defend the show against town hoodlums."

Is this emphasis on *town* rowdies forced by the obvious circus itineraries, and has the original meaning of the word dropped out entirely—so far as this usage is concerned? Or did circus hands, in their traveled arrogance, consider any "outsider" a kind of "hick," thereby justifying their choice of epithet?

James A. Collinger

>> BIRTH GIFTS. Rituals for the celebration of births are, of course, well

documented. I find, however, no mention of the origin of the custom whereby cigars are distributed by the father. Can someone tell me when this practice became common? Is it of American origin? Was (or is) there any large-scale tobacco promotion idea behind it? Have other "treats" been considered a father's traditional obligation toward his friends or associates?

Stephen Ripner

>> JUDGMENT TRUMPET. A book on nineteenth-century horticulture in America reproduces an advertising circular which lists "an admirable and strange plant called the Judgment Trumpet." The appended notes say that it came originally from China and is a "bulbous plant" that grows to a height of six feet. Its bud is said to look like a "cannon ball of heavenly blue" with a yellowish center; and "when the bud opens it produces a sound like a pistol shot." The vegetation takes fire at once and "burns like alcohol for about an hour and a half!"

The botanies appear to have overlooked this "Trumpet." Does its description even remotely resemble any known flower? Or does the whole reference seem to be nothing but a piece of fiction?

Celia Pachs

>> SECOND SIGHT. Short newspaper and magazine sketches of very elderly people—in their nineties or older—often mention the occurrence of "second sight." In general, this would imply a poor vision in the sixties, seventies, and eighties, perhaps. Medical history is, I suppose, packed with documentation of this "return" cycle; but



I am not interested in that aspect. I would, however, like to know where, in the literature of reputable biography, one may find accounts of this phenomenon.

*M. de L.*

>> **WOMEN IN MEN'S CLUBS.** What clubs, founded and long maintained exclusively for men, have, during the past few years, relaxed their regulations in order to allow women to become members? Supposedly, this has usually—though perhaps not always—been done to improve the club's finances. Under what circumstances, then, have these breaks with tradition come about?

>> **COMMUTERS' CLUB CARS.** It would be a pity if an institution only fifty years old were to disappear—with the increased drain on train service—before a few facts of its origin are set in order.

There is general agreement, I believe, that the first of these chartered commuters' club cars were used sometime in the nineties on the New York, New Haven and Hartford Railroad, and that the practice whereby businessmen rented special cars, luxuriously furnished, spread to other roads in the New York area during the same decade. There is a legend that the custom took hold when the commuters, tiring of the crowded day coaches, sought privacy and a chance to smoke and play cards in the ungarnished baggage cars. There was soon a premium on seclusion, among this restricted group, and they therefore hired a baggage car for themselves, furnishing it,

as time went on, with more and more comforts. Before long these same groups had organized as clubs and regular cars were rented by the year for sums as large as \$7,000.

This, presumably, is a common enough phenomenon in all metropolitan areas. I would like to know something of the history of these clubs outside the New York region, especially their early years.

*Edward Tucker*

>> **"BLUDI": "BLOODY."** Walter Duranty, in his new *Search for a Key* (N.Y., 1943), puts out an etymological feeler which I do not find mentioned elsewhere. The "offensive" word *bloody* in its present connotation had its origin, he states (p. 18), in the Crimean War, when British soldiers learned the Russian word *bludi*, meaning "something dirty or wrong," and carried it back to England where it gained its present place in the vernacular.

This explanation runs counter to that in the *OED* which traces its first recorded use to 1676 and adds:

The origin is not quite certain; but there is good reason to think that it was at first a reference to the habits of the "bloods" or aristocratic rowdies of the end of the 17th and beginning of the 18th c. . . . There is no ground for the notion that "bloody," offensive as from associations it now is to ears polite, contains any profane allusion or has connexion with the oath "sblood!"

It would seem, then, that Duranty was wrong in assigning it to the nineteenth century. But the word may have received new vitality from the



Russian *bludi*—has it been examined from this angle?

R. Sullivan

>> "TUNKET." In *The Tainted Token*, a thriller of 1938, I find two strange words used by the American detective, who is a man of some age and authority. He uses the asseveration "By tunket" twice, and when he has a pretty strong hunch about the murderer, he explains, "I'll get the come-uppance of my life if I turn out to be wrong."

Curious

[From *Notes and Queries*, March 13, 1943, p. 168. The *DAE* lists *come-uppance* as "(one's) just deserts" and traces it back to 1859.]

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

<< FAMILY "LUCKS" IN AMERICA (2:165). The Goulds and the Vanderbilts have had among them, to be sure, persons who might reasonably be called lucky, but to say that the families themselves have been uniformly "lucky" would be to go contrary to fact. Families that have prospered for many decades have had their share of disappointment, failure, and tragedy.

In California, back in the golden days, there was a man known as "Lucky" Baldwin. That he had phenomenal luck was generally accepted, although he also knew his defeats, and he did not transmit his luck in full measure to his descendants. Another "Lucky" comes to mind. That is Charles ("Lucky") Luciano, who rode

high and handsome as a gangster in New York for many years. Indeed, there was such general acceptance of his unflinching luck that he was sometimes known merely as "Charlie Lucky." Well, what happened to him? Mr. Dewey sent him to prison for from thirty to fifty years. Justice Philip J. McCook has just ruled that he must stay behind the walls of Dannemora, where luck availeth not.

H. T.

<< SUGAR LOAF (2:151, 174). Careless usage is, I think, responsible for this mix-up in sugar shapes. Certainly Sugar Loaf mountains were named not for the commonly used cube or lump sugar but for sugar loaves, that look like huge thimbles (at a guess 18 inches tall and about 10 inches through the base). These were (and possibly still are, in normal times) plentiful in those sections of New York and Boston inhabited chiefly by Europeans. I recall seeing them in stores wrapped in a dark blue paper—this, I was told, was distinctive—and I have no reason for thinking that they were peculiar to the two cities mentioned.

Jacob Blanck

<< CHIMNEY SWEEPS IN AMERICA (3:8). A short poem called "The Lawyer and the Chimney Sweep," taken from the *New England Farmer* (August 10, 1822), might be considered a piece of indirect evidence that the trade of the chimney sweep was not unknown in the northeastern states early last century. Here are the first two stanzas:



A roguish old lawyer was planning  
new sin,  
As he lay on his bed in a fit of the  
gout;  
The mails and the day-light were  
just coming in,  
The milk maids and rush lights were  
just going out:

When a chimney-sweep's boy, who  
had made a mistake,  
Came flop down the flue, with a  
clattering rush,  
And bawl'd as he gave his black  
muzzle a shake,  
"My master's a coming to give  
you a brush."

(The last two verses recount the  
untimely death of the conscience-  
stricken barrister.)

John Wood

<< HISTORIC PENS (1:57; 2:45; 3:14).  
The sale of the gold pen with which  
Lincoln signed the Emancipation  
Proclamation is mentioned in Philip  
Brooks's "Notes on Rare Books"  
column in the *New York Times Book  
Review*, November 16, 1941 (p. 28).  
Mr. Brooks describes the sale of the  
historical library and Lincoln memo-  
rabilia of Col. Louis J. Kolb in  
Philadelphia.

<< HARDROCK MINERS' FOLKLORE  
(2:86). *The Gold Rush Song Book* (San  
Francisco, 1940), compiled by Elea-  
nora Black and Sidney Robertson, con-  
tains twenty-five authentic ballads, in  
the form in which they were sung "by  
the men who dug for gold in Califor-  
nia." The texts of the songs—with  
three exceptions—are reprinted from  
paper-bound songsters published be-  
fore 1860.

E. K.

<< BLACK MARKET (2:166, 191;  
3:15). Your reader's allusion to the  
"shady" connotation of the word *black*  
in this usage could probably be borne  
out by a dozen or more illustrations.  
One obvious one is "Black Dalton,"  
the notorious cattle rustler, who got  
into the news again very recently—  
with the coming of price ceilings and  
ration books he is said to be "riding  
again."

Laura Wallis

<< ABRAHAM LINCOLN AND "QUIN'S  
JESTS" (2:8). The Library of Con-  
gress has a copy of James Quin's little  
book. The full title is *Quin's Jests; or,  
The Facetious Man's Pocket-companion*.  
This and the British Museum copy  
are evidently the same edition—i.e.,  
London, 1766, published by "S.  
Bladon."

G. R.

<< THE FIRST EGG-ROLLING IN  
WASHINGTON (3:3). I can add nothing  
in the way of local color, but I do  
wonder at the use of the exclamation  
after *cracked* (p. 5). Somewhere—  
probably in one of my juvenile books—  
I ran into an account of Easter-egg  
games, and "cracking" was apparently  
just as popular as "rolling." It has  
nothing to do with the eating of eggs  
but was a game in which two contest-  
ants, each holding an egg firmly in one  
hand, would cautiously hit one egg  
against the other; the holder of the  
first egg to sustain a cracked shell was  
declared the loser and his egg would  
become the property of the winner.

As for the origin of the Easter-egg  
custom let me add my note: Some  
years ago a French friend told me that  
in the "old days" in France the whole



of Lent was meatless. Eggs, considered meat, were taboo during that period. But after the fast they were among the first things eaten, and were exchanged as gifts. In time these tokens took on a more elaborate form (hence the coloring and decorations), and eventually became those fabrications into which one may now put anything from a pair of *ersatz* silk stockings to a Bulova watch.

I have a feeling that to date egg-rolling in the United States means digging back into the old juveniles.

*Jacob Blanck*

<< As a child I lived in one of the Pennine Valleys of Durham County (England), and as far as I know this Easter-Monday custom is purely North of England, belonging particularly to Cumberland, Durham, and North Yorkshire. Curiously enough, neither egg-rolling nor egg-dyeing has ever been heard of in the Midlands. Our own ritual may have been once related to some school outing—for many children take bread and salt with them and eat their eggs out-of-doors. Yet since the practice is common to a number of counties it is hardly likely that each had a separate origin in a picnic or excursion of that kind.

Before the actual egg-rolling takes place the eggs must, of course, be dyed. Children gather onion skins for weeks in advance—these seem to give the prettiest colors; and sometimes wild flowers or herbs are used. Equally important is this: that the eggs be *given* to one's *friends*. They are then known as "pace" eggs, a symbol of Peace and of the hope of the new life promised by the Resurrection.

On Easter Monday the rolling itself takes place—as well as the game of "cracking," much like that played with chestnuts. There are a few specific rules: the rounded ends must be tapped first; and then if no crack appears, the pointed ends are touched against each other.

*Ella Collins*

<< The Westchester Country Club (Rye, N.Y.) this year held its "first annual Easter egg rolling" on the club's terrace, Sunday afternoon, April 25. The gaily painted "eggs," however, were made of wood. About 125 children took part in the festival.

*N. S.*

<< SELF-REVIEWING AUTHORS (3:13 *et al.*). In an 1837 issue of a British journal of essays called *The Town* there is an article on "The Puffing System" (Vol. 1, p. 5). According to this source it was at that time "no unusual thing" for an author to draw up a review of his own book "and get it inserted in some one of those journals which are considered authorities!"

*M. E. R.*

<< INITIALS INTO WORDS (2:149, 167, 185). Mr. Davenport is right in assuming that "Nabisco" antedates the last war. As I recall, it was common in 1899, possibly 1898.

*H. M. Lydenberg*

[S. N. Holliday, editor of the *Nabisco Magazine*, calls our attention to an article appearing in the July-August, 1941, issue, stating that in 1898 the employees and members of the National Biscuit Company's advertising agency were asked to submit names for



a new product, to be introduced shortly but not described at the time. It turned out to be a soda cracker, and the name chosen for it was "Uneeda Biscuit." Another name—"Nabisco"—was singled out from this same list of proposals but held in reserve (and company records do not indicate the name of the person submitting it). In June, 1901, following an extensive advertising campaign, a new sugar wafer was brought out as the "Nabisco."

In 1941 "Nabisco" was adopted as a "new over-all family name" to cover all National Biscuit Company products.—*Eds.*]

<< Two acronyms which perhaps deserve mention because of their newness or timeliness are: "Panagra" (Pan American-Grace Airways, Inc.); and the "Alcan" Highway.

T. T.

<< BECKONING (1:142 *et al.*). An article on "The Language of Gesture" appeared in 1918 in the (London) *Folk-Lore* (Vol. 39, p. 312). It deals with the Sign of the Spread Hand in the Western Punjab [India], and one paragraph is particularly pertinent:

In beckoning the hand is held up, palm outwards and the fingers moved downwards and inwards—just the reverse of our gesture. But these differences are easily explicable. The Indian's palm is always much lighter than the back of his hand, so the colour of the palm must attract the attention of the person whom he wishes to call to him much more than the less conspicuous complexion of the back would do. Then the extensor muscles being weaker in all Orientals than the flexor, a

great many muscular opposites occur among them: notably in pulling instead of pushing a saw, and the like.

George Y. Schell

<< BATTLE OF THE HAWK AND SNAKE (2:86). This might possibly be a variation of an Aztec legend about a chief called Tenoch (Stone-cactus), whose name suggested a prophecy in which a temple was to be built where a prickly pear was found growing on a rock. Into the allegory also came an eagle holding a serpent. This tale is commemorated, *inter alia*, on the coins of Mexico.

<< LOCAL WINDS (2:120, 170; 3:16). A passage in Stephen Leacock's *Mark Twain* (London, 1932, p. 35) is worth noting:

Or again, is the water in the Humboldt county so full of alkali that it is like lye? or the water in Lake Tahoe so clear that one can see through eighty feet of it? or is there a "washoe" wind which upsets stage-coaches and which blows so hard in Carson City as to account for the prevalence of so many bald-headed people, and which is described as a "soaring dust drift about the size of the United States"?

Ellen Kerney

<< HOG-LATIN (1:176 *et al.*). According to Oscar Chrisman's article, "The Secret-language of Childhood," written fifty years ago and published in the *Century* (Vol. 56, pp. 54 ff. [1898]), the learning of secret languages is the second phase in the speech development of children. It follows the acquisition of the mother language;



and although it is found as early as the sixth year and as late as the eighteenth, yet most cases are covered by the period between the eighth and fifteenth years (widest use between tenth and thirteenth years).

The study indicated that despite the multiplicity of forms which these languages might take, they fall in general into two classes: the syllabic and the alphabetic. In the first a syllable is added at the beginning or end of the word or inserted between two syllables of the word; and *gery* (variants *gry*, *gary*, *gree*, *geree*) is the most commonly used in this manner. (Example: "Wigery yougery gogery. . .") The second most popular of these syllables is *vus* (variants *vers*, *ves*, and *vis*).

In the alphabetic class the author places a common set of "new" consonants, made by inserting a short *u* between repeated consonants (*bub* for *b*, etc.). This would seem to deny the earlier suggestion (AN&Q 1:109) that this method of combination (referred to as Tut-a-hash) came here direct from England only about twenty-five years ago.

Chrisman found, moreover, that children in widely separated parts of the United States became acquainted with remarkable ease through knowledge of a common secret language. This involved similarities between Boston and San Francisco versions; in the same way, Chicago and Galveston.

Whether these secret languages originated with children themselves is still not clear, the article points out.

Myra Farrell

<< STATUS OF THE DETECTIVE STORY (2:135, 152). At Mr. Starrett's sug-

gestion I made further inquiry of Miss Sayers, whose reply reads, in part:

I am afraid that I, too, have been unsuccessful in tracing the Guedalla quotation. All I can tell you is that it occurred in a newspaper article, and must have appeared somewhere about 1922. I had the cutting by me for a very long time, but it had disappeared when I came to do *The Great Short Stories* [of *Detection, Mystery and Horror*, i.e., *The Omnibus of Crime*], and I was only able then to cite it from memory. I may have been mistaken in attributing it to Mr. Guedalla, but it was so firmly fixed upon my mind that I think I must have got it correctly.

James Sandoe

<< LEAP-TO-DEATH LEGENDS (2:181). About two miles east of Wheeling, West Virginia, on the old National Turnpike where it winds about a small mountainside, there is a tablet commemorating "McClellan's Leap." The legend concerns an early settler who leapt from a cliff to escape the Indians—but of the details I am not at all certain, for it is twenty-five years ago that I saw this marker. As I recall it, however, McClellan did not leap to his death, but survived the plunge of some hundreds of feet! And on horseback.

John Valentine

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"Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.



The cover features a series of parallel diagonal lines running from the top-left to the bottom-right. A solid black rectangle is centered on the page, containing the title and subtitle in white text. In the top right corner, there is a small, faint, rectangular stamp that appears to say "JUN 1943".

# AMERICAN NOTES & QUERIES

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

Walter Pilkington and B. Alsterlund

## Notes

### *A Canadian Interview*

*with Walt Whitman (II)*

WHITMAN'S interview with London (Ontario) newspaper men in the course of his Canadian journey in the summer of 1880 appeared in two London papers—the *Free Press* [see *AN&Q*, May, 1943, p. 19] and the *Advertiser*—on June 5. These accounts, naturally, duplicate each other on several scores, and the excerpts from the *Advertiser* included below constitute the only “new” material.

The *Advertiser*'s story is headed “Walt Whitman / A Chat With the ‘Good Gray Poet.’ / What he has to Say About Himself and Things in General.” The reporter, in his introductory remarks, says that Whitman was reminded at the beginning of the interview that his writings had been “severely animadverted upon by a clergyman of the city, Rev. Mr. Murray,” and that “that gentleman was on the platform as he arrived.”

“Ah,” said Whitman, “I should have liked to have met him. I wish he had come and spoken to me.”

Toward the end of the session Whitman had begun to explain his

literary credo. His “favourite idea” as a craftsman, he said, was:

to give expression to Nature as we actually find it. The man, the American man, the laborer, boatman, and mechanic. The great painters were as willing to paint a blacksmith as a lord. Why should the poets only confine themselves to mere sentiment? The theologists to a man teach humility, and that the body is the sinful state of the immortal soul. I wish men to be proud—to be proud of their bodies—to look upon the body as a thing of beauty, too holy to be abused by vice and debauchery.

The fault I have to find with Tennyson, although he is a master of his art, with Longfellow, Whittier, and all the rest, is that they are too much like saints. Nature is strong and rank. This rankness is seen everywhere in man, and it is to this strength and rankness that I have endeavoured to give voice. It pleases me to think also that if any of my work shall survive it will be the fellowship in it—the comradeship—friendship is the good old word—the love of my fellow-men.

As to the form of my poetry, I have rejected the rhymed and blank verse, but I cling to rhythm, not the outward regular measured short foot, long foot—short foot, long foot—like the walking of a lame man, that I care nothing for. The waves of the sea do not break on the beach one wave every so many minutes; the wind does not come jerking through the pine trees, but nevertheless in the rule of the waves and in the sighing of the wind in the trees, there is a beautiful rhythm. How monotonous it would become—how tired the ears would get of



it if it were regular. It is not melody [but] rhythm that I have attempted to catch, and years after I have written a line, when I have read it to myself, or my friends read it aloud, I think I have found it. It has been quite a trial to myself to destroy some of my own pretty things, but I have rigidly excluded everything of the kind from my books.

### *Poe a Bricklayer in 1834?*

POE's biographers appear to have overlooked a short factual squib printed over the signature "R.T.P.A." in the *Century* (November, 1875, pp. 142-3). And since the year 1834 is not too well documented, from the point of view of biographical detail, it would seem wise to record the statement here.

"R.T.P.A." was identified, in a brief editorial note following the comment, as R. T. P. Allen, of the Class of 1834 at West Point, later Superintendent of the Kentucky Military Institute at Farmdale, Kentucky. He states that Poe was a member of his class at West Point and then recalls several of his own impressions of the writer. Allen left the Academy in 1834, and while visiting in Baltimore in the fall of that year was asked by a "casual acquaintance" if he knew Poe. (Poe, the gentleman explained, had mentioned the fact that he knew Allen.) As soon as Allen had replied, he was "told that Poe was then working in a brick-yard in Baltimore, being engaged in *wheeling clay in a wheel-barrow*."

Dr. Mabbott believes the story probably true, since the witness seems reliable and the tale itself is credible

enough. He points out that Poe was athletic and in 1834 was certainly sufficiently hard up to have tried to support himself by manual labor. Later in life, according to the unusually reliable Wilmer (in his "Recollections," which appeared first in 1866), Poe for a short time abandoned literature to work as a lithographer. It is also rumored that he occasionally tried his hand as a printer. Such incidents, Dr. Mabbott comments, are the last things Poe would have talked about, for he was proud (and concealed his enlistment in the army). But the fact in itself was in no way disgraceful or discreditable, and his enemies would hardly have mentioned it if, indeed, they had been aware of it. By 1875 minor facts about Poe were being recorded, for he was then regarded as sufficiently important to warrant this attention. Had Woodberry (*Life*, 1909) known the story, he might, nevertheless, have considered it undignified and unliterary and therefore hardly worth including; the same may have been true of Ingram's silence on this point (*Edgar Allan Poe*. London, 1880). For Woodberry certainly knew of the lithography incident; yet he left it out of his book.

### *A Friendly Recollection of Henry T. Tuckerman*

THE Reverend Henry Whitney Bellows, D.D., of All Souls' Church, New York City, on December 21, 1871, delivered the funeral sermon of the American critic, Henry T. Tuckerman (1813-1871). This was printed the next year with the title *Address at the Funeral of Mr. Henry T. Tuckerman*. The copy of the *Ad-*



dress in the Library of Louisiana State University has a holograph letter by Bellows bound into the book. This is of some biographical and literary interest in that it provides a glimpse of Tuckerman in his last years and offers the comment of an informed contemporary upon his place in the American literary scene.

*New York, 231 E. 15*

*April 26, 1872*

To

W. J. BRUCE, Esq.

Dear Sir,

You ask me for my personal recollections of the late Henry T. Tuckerman. He was one of the most genial & delightful private companions in the world—full of anecdote, of personal recollections & literary accumulations. Altho very deaf the last years of his life, his presence was very much sought by those who desired to bring good company about their private tables. One of the last times I met him, was at a dinner table where Mr. Robert C. Winthrop, Mr. John Hay & other men of wit & society were present, and he helped enliven the occasion with his pleasantry, always pure and always pointed. He was most agreeable in a *tête-à-tête* by the study-fire—for then he suffered less from his infirmity. He had a dozen places in New York that were like homes—where he was always welcomed like a brother, & where he confer[r]ed the privilege of his genial society. He never soured or became suspicious, as deaf persons are apt to. He would sit smilingly at table amid an animated conversation, of which he caught only provoking fragments, just as contentedly as if he had been sharing the whole feast of talk.

Mr. Tuckerman was almost the last of our *purely* literary men,—men devoted to elegant letters for the love of them, and without any other pursuit. He was neither editor, lawyer, nor man of business, but simply a Scholar. We have so few of that clan, that his place is not easily filled.

But his delightful interest in the wants & sorrows of all, was his highest claim to our reverence. No literary ambition, or fondness for the best society, ever turned him from any duty to suffering humanity! He was generally known, spite of his modesty, as a friend of the friendless. As a brother & son, his life was especially [?] dutiful—and his loss is irreparable to those who stood in close relation to him.

Very truly yours

HENRY W. BELLOWES

*Charles Duffy*

### The Thumbtack

*[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]*

DOLLY SISTER: With the May 20 ban on unessential motoring, the "Dolly Sister" combination—a policeman on a motorcycle with an OPA inspector riding in the sidecar—was reported again in evidence on city streets and highways in the eastern states. . . .

INTERGLOSSA: Lancelot Hogben is about to publish his conception of a new world language which he calls "interglossa" (based on roots taken from international words). . . .

FIRST CROONER: Vaughn De Leath, 42-year-old singer and composer who



died in Buffalo on May 28, is generally credited with having introduced the "crooning" style, a delivery said to have been made necessary by the imperfect microphones of the period, when a high note threatened to shatter the transmitter tube. Moreover, in January, 1920, she sang "Swanee River" into Dr. Lee De Forest's inverted gramophone horn microphone (at the top of the old World Tower Building in downtown Manhattan) and became the first woman whose singing voice was heard on the air. . . . SIDEWALK FLORIST SLANG: Murray Schumach's "On the Pitch With a Sidewalk Florist" (*New York Times Magazine*, May 16, 1942, p. 14) yields a number of expressions known probably to few outside the profession: "Good doings" (a good day); "bloomer design" (a bad day); "the lights" or "the turf" (Broadway from Forty-second to Fiftieth Street); "hitting the woods" (working the Times Square sidestreets); "making line forty" (literally "making forty dollars"; actually, "making twenty dollars"—for the sidewalk florist customarily doubles the amount in reporting his successes).

## Querías

>> DESIERTO DE LOS LEONES. Among the "sights" much visited by tourists to Mexico City is the *Desierto de los Leones*, situated in the hills which surround the Valley of Mexico. The name is notoriously inappropriate since lions and desert are both absent; the spot is pleasantly wooded and devoid of mammals larger than squirrels. The current legend is that the ruins are so

called because the property at one time belonged to a family named Leon, and is a "desert" only in the sense that vernacular American refers to certain places as being "in the backwoods." The legend goes on to say that this Leon family gave the property to the Flagellant Order which erected, in the seventeenth century, the church and convent now in such picturesque dilapidation. Is there historical basis for this legend?

Alfred E. Hamill

>> RICHARD MACGILLIVRAY. Who was (or is) "Richard MacGillivray," author of *Norman Douglas* (Florence, 1933)? The book appeared as Number 11 of the "Lungarno Series," the prospectus of which states that it is his first publication under a pseudonym and that he has published other titles under his real name.

L. F.

>> PERAMBULATING PRESSES. The literature on printing at sea is fairly extensive, but other "perambulating" presses appear to have been ignored. I have run across one paper printed aboard a train, the *Trans-continental* (published for several weeks in 1870 on an express running between Boston and San Francisco). Are there not, however, other examples of the kind? Is it not possible, too, that the automobile has been exploited in this manner?

John Wood

>> DIANA'S MODEL. Almost twenty years have passed since Augustus Saint-Gaudens' lovely Diana disappeared from the top of the Giralda Tower of the old Madison Square Garden.



In the course of a long reign over the multifarious life of the Garden—and over the city at large—Diana, Goddess of the Chase, may well have wondered what happened to her model. The facts on this point, however, are quite scanty. Diana, by the way, was the only nude that Saint-Gaudens ever completed (*Reminiscences of Augustus Saint-Gaudens*. N.Y., 1913, Vol. 1, p. 393).

Who—if anyone—was the model for this graceful lady? (This point caused much chitchat in the Gay Nineties and beyond.)

R. Breaden

>> HONEYMOONS AT NIAGARA FALLS. The custom whereby newly-married couples spend their first weeks together at Niagara Falls is long and no doubt honorable. It appears to go back as far as the mid-nineteenth century, at least. W. D. Howells, writing of his visit to the Falls in 1860, stated: "Very likely there were a variety of brides and grooms there, but I did not know them from the rest" (*The Niagara Book*. Buffalo, 1893, p. 6). And George W. Holley, in his guidebook *Niagara* (N.Y., 1872, p. 129), wrote:

for many years it has been famous as a favorite resort for bridal tourists, a honeymoon cell where they can escape the hum of busy life and charm each other with their own particular hums.

The railroad was put through to the Falls in the early fifties. Is it not likely that the influx of "B-and-G's," as the couples are known to hotel people there, began shortly after travel became less arduous than it had been in the coach days? Are there refer-

ences in the literature of the time which substantiate this view?

D. H. Hammers

>> ONLY NINE SYMPHONIES. Anton Bruckner and Gustav Mahler, I know, cherished some kind of superstition about writing more than nine symphonies, believing that the actual composition of a tenth would be interrupted by death.

Sibelius, I believe, has acknowledged a similar feeling—and forbids the playing of one of his completed works until after his death.

Are there others to whom this same "fear" was (or is) common? And does it all stem from the fact that Beethoven wrote nine?

I. D.

>> SEASONAL MOONS. Are there not several kinds of "moons"—new, full, waning, or waxing—which, because of their shape or their rising or setting times, are associated with other seasonal phenomena or special accomplishments? The harvest moon is the stock example, obviously; and I suppose the very modern "bomber's moon" (full and bright) is an eligible, also. Is there not, too, a "planter's moon"?

Karen Niles

>> SPEECHES WITH LONG RUNS. Largely the creator of Temple University, Philadelphia, the late Russell H. Conwell, for sixty years an acceptable lecturer, is famous as the man whose address "Acres of Diamonds" (by means of which he raised enough money to afford higher education to some 10,000 young working men) was perhaps given more times and to



more people than any other speech. Conwell delivered it on more than 6,000 occasions. Have any other retailers of stock addresses come near to equalling this record?

Frederic Connett White

[From *Notes and Queries*, April 10, 1943, p. 227.]

>> MORGAN HERBERT, EDITOR. Who was Morgan Herbert, editor of the *Poems* (N.Y., 1888) of "Frank Forester" (Henry William Herbert)? He or she is described as "an American representation of the illustrious Herbert family." My copy, which appears complete as issued, lists ten illustrations of "Frank Forester" and members of the family and places of residence. All these plates are lacking. Do they occur in any edition or copies?

P. D. M.

[From *Notes and Queries*, March 27, 1943, p. 201.]

>> MONTE CRISTO AND HIS WIFE [See also A·N·&·Q 1:64]. In September, 1891, Messrs. Routledge published a novel entitled *Monte Cristo and His Wife* (paper covers, 6d.), but without any name of author or translator (it looks like a translation from a French original). This appeared first in the United States (No. 885 of J. W. Lovell's Library) in 1887, but on application to the publishers or their successors I was unable to gain any information as to the authorship. The principal personage (apart from Monte Cristo and Haydee) is a Lord Hartleigh, whose name heads the first chapter. The concluding words of the last chapter are: "He [Lord Hartleigh] never married." (I may mention that

he doesn't figure at all in J. Lermine's novel *Le Fils de Monte-Cristo*.) Who was the author?

E. Latham

[From *Notes and Queries*, March 27, 1943, p. 201.]

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

<< AMERICAN NEWSPAPERS ABROAD (3:9). One of the "ventures" in which Mr. Wood may be interested was the *Berlin Evening News* which appeared in Berlin from April 9 to 27, 1923. J. L. Benvenuti was the editor, C. Acton-Bond the business manager, and I the publisher. Obviously we had more confidence than capital, for the sudden fluctuation of the exchange brought an early end to our paper. On the day it first appeared the dollar exchange was 21,178 marks; the day before we decided to suspend publication, the dollar had risen to 30,000 marks!

An earlier paper, the *Daily Berlin American*, had suspended publication a short while before the *B.E.N.* made its appearance. I cannot recall who was responsible for its publication. A copy in my possession, which may well have been the last to appear, is dated March 23, 1923, Vol. 4, No. 66. The masthead claimed that it was "the only daily in Central Europe printed in English."

Helmut Ripperger

<< TOWARD THE WHOLE EVIDENCE ON MELVILLE AS A LECTURER (2:111). It is possible that the "silence" which "S" refers to in connection with Mel-



ville's lecture in New Haven may come from the fact that the New Haven papers of that time, as was customary in many other newspapers of the same period, did not ordinarily report lectures. From my own experience in searching out similar accounts in the Concord, New Hampshire, newspapers and those of several communities in and around Boston, I found that it was the rare lecture that received any notice after it had occurred. Of course, this may not be the explanation in the case referred to in New Haven, for it is possible that the lecture could have been called off.

However, might I point out that Melville's own account book has a fee of fifty dollars listed for the lecture at New Haven, December 30 [1857]. It is not likely, it seems to me, that this fee would have been so listed if the lecture had not been given. (See Melville's Account Book, page 6, in possession of the Harvard Library.)

Francis V. Lloyd, Jr.

<< SUGAR LOAF (2:151, 174; 3:28). According to the literature on the history of sugar, the cone-shaped loaf was a very early form, dating from the beginnings of sugar manufacture in Europe in the Middle Ages. The origin of the cube-shaped loaf has been traced to approximately the same period. Until the Civil War or the seventies—here in the United States—the process of the manufacture of refined sugar required the production of sugar in loaf form. Granulated or cube sugar was then made by grinding or cutting the loaves.

This process has, of course, been superseded by modern refining meth-

ods. But I have no reliable information on the date of the introduction of the present-day (small) cube or tablet.

The reference to "raw sugar, shipped from the South" (A·N·&·Q 2:174) is somewhat puzzling. I hardly think it was ever customary to ship raw sugar in cylindrical form—for it is very moist and contains much molasses. From what I can learn, it was at one time shipped in hogsheads or large casks. The raw sugar produced today is considerably less moist (more of the molasses has been extracted); and it is normally packed in large jute or burlap bags. The bag shortage in the past two years, however, has necessitated experimentation and it has been successfully shipped from Hawaii to San Francisco loose, in bulk.

G. E. Mayo

<< CHARACTERS ACCEPTED AS REAL PERSONS (2:102, 127, 141). Hardy's character, Tess Durbeyfield, belongs on this list.

Findlay Muirhead's *England* (London, 1930, "Blue Guides") informs the traveler:

At Wool [Dorset] . . . are the scanty ruins of Bindon Abbey . . . and the manor-house of the Turbervilles, where Tess and Angel Clare spent their wedding-night.

The church at Bere Regis, also in Dorset, has been similarly made famous because of the "fact" that Tess visited it. The *New York Times* reported (August 11, 1927) that the Bere Regis Church "will be closed on Saturdays because visitors eat their lunches in the pews." The same notice states that owners of houses mentioned



in Hardy's novels are finding the fame of their habitations "irksome."

Carl F. Weber

<< THE LION'S MOUTH (1:6; 2:79; 3:15). The entry in the *General Index* to Dodsley's *Annual Register* (London, 1826)—"Letterbox, lion's head, at Button's . . ."—refers to a device installed by the editor of the *Guardian*, in July, 1713, at Daniel Button's Coffee-house in Russell Street, London. Communications were inserted through the mouth of the lion's head (about fifteen inches high, carved out of deal, and finished in gilt). After Button's death the head was sold to the Shakespeare Head Tavern, from which place it was borrowed for a while in 1752 to adorn the main room of the Bedford Coffee-house. At present it is owned by the Duke of Bedford.

The *Guardian* (Nos. 71, 98, 114, 118, 163) and Charles Richardson's *Notices and Extracts Relating to the Lion's Head* (London, 1728) supply good accounts.

[The *Guardian* (No. 114) says that it is considered an excellent piece of workmanship, designed "in imitation of the antique Aegyptian lion," with a face "compounded out of that of a lion and a wizzard . . . holding its paws under the chin upon a box." The beast is, it adds, "indeed a proper emblem of knowledge and action, being all head and paws."

Two explanations of the symbolism of the lion as a receiver of secret information appear in Number 71 of the *Guardian*. The first is the traditional one, placing its origin in Venice. The second states that in the reign of

Queen Elizabeth, Sir Francis Walsingham employed numerous spies, most notorious of which was a barber named Lion. The comment is preceded by this declaration: "We polite Men of the Town give the Name of a Lion to any one that is a great Man's Spy."]

George S. McCue

<< Thomas Okey's *The Story of Venice* (London, 1905) makes several mentions of the fifteenth-century *bocca del leone* and the "elaborate procedure" to which secret denunciations deposited there were subject "especially if unsigned." It also lists a number of these openings in the wall, decorated with a lion's head, which still remain in various parts of Venice: one on the Zattere, for "denunciations of breaches of sanitary regulations"; another in front of St. Martin's Church inviting "secret denunciations against blasphemers and brawlers in churches"; still another on the façade of the "church of S. Martino" and a fifth near the "rio di S. Trovaso."

E. K.

<< ABSTRACT NOUNS FOR ERAS OF DISTRESS (2:166, 192). The Great Drought that struck Southern California in the middle sixties should, I think, qualify. The losses inflicted were tremendous. Robert Glass Cleland's *The Cattle on a Thousand Hills* (p. 183) speaks of the "forbidding heaps of bones and skeletons, everywhere bleaching in the sun . . ." and says that the "cow counties" thereafter lost not only their name but most of their distinctive characteristics—"unfenced ranchos . . . enormous herds



of half-wild cattle . . . pleasure-loving *paisanos*."

E. K.

<< ANIMALS THAT TALK (3:13 *et al.*). Richard L. Garner's *The Speech of Monkeys* (N.Y., 1892) and *Apes and Monkeys* (Boston, 1900), both pioneer works in this field, might be consulted. Garner's findings lead him to the conclusion that the speech of monkeys resembles that of humans "in all essential points." (Both of these studies, however, are concerned with communications from monkey to monkey, not from monkey to man.)

V. S.

<< FAMOUS UNSINKABLES (2:183). The *Saturday Evening Post*, April 6, 1940 (p. 6), cites the remarkable case of the torpedoed "Imperial Transport," whose crew managed to land her stern half at a Scottish port. This feat took place on February 20, 1940. The British destroyer "Zulu" met exactly the same misfortune, according to the *Post*, twenty years earlier. On that occasion the stern was fitted to the bow of another destroyer, the "Nubian," also half demolished by a torpedo; and the "new" ship was christened "Zubian."

The March 2, 1940, issue of the *Post* reported an account, appearing first in the *Newark Evening News*, in which Capt. John Stousland, of the "Liberty Glo," had succeeded in beaching his ship after she had struck a mine in the North Sea and had blown her prow off.

<< HOG-LATIN (3:31 *et al.*). E. V. Lucas (*Reading, Writing and Remem-*

*bering*. N.Y., 1932, p. 204) makes a light reference to a language of Maurice Baring's invention. It is arrived at by merely adding *-umble* to the initial consonant or consonants of the word and removing the rest of the original word. Baring, says Lucas, used the Personal Column of the *Times* [London] for communicating with his friends in this code—without the slightest assurance that the person to whom the message was addressed would be able to decipher it. Lucas illustrates the system with this example:

... wishing to say that Ronnie Knox was staying in Scotland at Laura Lovat's, he would write "Rumble Knumble stumble wumble Lumble Lumble."

Ellen Kerney

<< HEIGHT OF THE RISQUÉ (3:9). As an early specimen one might cite chapters 22 and 23 of *Huckleberry Finn*, with their description of "The King's Cameleopard, or The Royal Nonesuch. Ladies and Children not Admitted." This performance must have "taken place" sometime in the 1840's.

Hermann S. Ficke

<< BLACK MARKET (2:166, 191; 3:15, 29). I should like to add to Mr. Lydenberg's note on the *Schwarze Börse* the term *Schwarzhörner*, also current in Germany at the end of 1920. It literally means a "black hearer," and refers to those who owned and listened to radios in their homes without paying the monthly fee prescribed by law. Obviously, this is not to be confused with the later political ban on listening to foreign broadcasts, etc.,



for the law which made "black hearing" a misdemeanor was passed in 1938. In both these cases the act is inherent in the word *black*. One of the connotations of the word *schwarz* (also *schwarzen* and *Schwärzerei*) was first noted by Adelung in 1780 as being "to smuggle." The Brothers Grimm, in their *Deutsches Wörterbuch* (1899), say of this, "perhaps because one smuggles by night . . . or because smugglers blackened their faces." There is an analogous usage in English where a "black man" refers to a poacher (*OED*).

Helmut Ripperger

<< EARLY TELEPHONE SALUTATIONS (2:182). I doubt that there were "a dozen or more forms" of greeting before "Hello" won general acceptance. It is true that "Ahoy" was the first recognized hail; but many people, when called to the phone by the signal, just asked, "What is wanted?" or "Did you call me?" or something like that.

"Hello" was common as early as the eighties—only a few years after the telephone came into use—and it would seem that the popularization of that greeting could not have been a very long process.

Vidi

<< A passage from an article describing the Merchant's Telephone Exchange in New York City in 1880 (*The Scientific American*, January 10, 1880, p. 21) establishes rather definitely the use of "Hello" in that year. It reads:

. . . it is difficult to see how anything could be done correctly amid the din and clamor of twenty or

thirty strong voices crying, "Hello! —Hello!"

I. D.

<< POTATO SEEDS (2:126 *et al.*). The English journal *Nature* has been informed of a report on experiments carried out in Belfast (since 1937, by Alexander McI. Cleland) on the cultivation of potatoes from tuber cuttings and peelings. The yield from kitchen-waste peelings was relatively high—in both edible potatoes and seed potatoes—and the crops were not only free from disease but of good quality.

Roger E. Frost

<< LEAP-TO-DEATH LEGENDS (2:181; 3:32). A good account of the Maiden's Rock (on the Mississippi) appears in William H. Keating's *Narrative of an Expedition to the Source of St. Peter's River* (Philadelphia, 1825, Vol. 1, p. 290). This is the suicide spot of Winona, who was to be married, against her wishes, to a warrior of the tribe of Wapasha.

When I was a boy in Boston we were fascinated by a "cliff" that was known as Lover's Leap. The legends surrounding it were colored by the fence that the park authorities (Franklin Park) built around it to keep careless ramblers from dropping into the swamp below. A few years ago I revisited the Leap, and found that it wasn't nearly so high as I remembered it . . . but I'm sure that Boston's present younger generation doesn't share my realistic view.

Jacob Blanck

<< The Lover's Leap in the Delaware Water Gap region was so named from



the legend of the Indian maiden who leapt from the cliff with her Dutch lover. An account of this may be found in Charles M. Skinner's *Myths & Legends of Our Land* (Philadelphia, 1896, Vol. 1, p. 145).

Mary J. Messler

<< About a mile from the entrance to the Wissahickon Valley, a section of Philadelphia's Fairmount Park, is a high rocky ledge overhanging the Wissahickon Creek. It is called Lover's Leap—after the legendary leap of an Indian chief's daughter and her young lover. The Indian girl had been promised to the winner of a foot race. A wily old chieftain had come in first—but the prize was never to be his! Guidebooks and histories of the Wissahickon Valley make ample reference to this Indian legend.

Henry W. Yocom

<< There is an Indian Leap Rock on the field of the Battle of Brandywine, about four miles west of West Chester, Pennsylvania. The authenticity of the story of the Indian girl who leapt from the rock is guaranteed, I am told, by the fact that her footprints are still visible on the flat surface of the top. I can vouch for the presence of these depressions. If I remember correctly, she leapt in order to avoid an unwelcome marriage.

Archer Taylor

<< The most famous New Hampshire legend is that of Chocorua, an Indian chief, who is said to have been pursued to the summit of the mountain which now bears his name and to have thrown himself from a cliff, uttering a curse

which ever since has caused sickness among cattle of that region. An account of this may be found in *The Book of the White Mountains* (1930) written by John Anderson and Stearns Morse.

Laurence P. Dodge

<< Two of these legends are recorded in Number Two of *Nebraska Folklore Pamphlets* (May 29, 1937).

"The Cry on Blackbird Hill (Omaha)" is a tale of a young man in Thurston County who in a jealous rage kills his wife, picks up her body, rushes out to a cliff, and with a loud scream hurls himself into the stream below. His piercing cry is said to be heard when the October moon is full; and the dripping of the girl's blood is believed to have kept the grass from growing on the path that runs from the cabin to the cliff.

In the same issue is "Lover's Leap (Sioux)," the tale of a Banner County chieftain's daughter whose sweetheart has been put to death and who is to be married to a brave of another tribe. She, too, leaps from a bluff onto the rocks below.

Three other lover's leaps in Nebraska are mentioned—one near Fullerton, Nance County; one on White River in Dawes County; and another east of Niobrara in Knox County.

E. K.

<< SALMON AND PEAS (2:56). My home is in the Berkshires and there "peas by the Fourth of July" is the boast of good gardeners. I know nothing of the salmon accompaniment, so far as that region is concerned.



Della Lutes's *Country Kitchen* (Boston, 1936, p. 113) says that

he who grows a garden for the pure pleasure of it will plant one row of the earliest variety just for the joy of providing with his own hands the traditional "green-peas-and-new-potaters" dinner for the Fourth of July.

*Hope Packard*

<< SOLD DOWN THE RIVER (2:85, 138). L. T., I think, derives the phrase correctly from the custom of selling slaves who proved unsatisfactory "down the river." Is not the popularity of the expression explained by the reference to the custom in Harriet Beecher Stowe's *Uncle Tom's Cabin*?

*Archer Taylor*

<< CROSSING THE LINE (3:16 *et al.*). Ceremonies upon crossing the equator, 4 Feb. 1557, are described in Jean de Léry's *Le Voyage au Brésil*, p. 1, chap. 7, Payot edition. This account does not mention the Neptune ritual.

*E. Russell Davol*

[From *Notes and Queries*, March 13, 1943, p. 179.]

<< TYPE-FACE PHRASES (2:138 *et al.*). Here are a few additional entries. The first, invented by Augustus De Morgan, the mathematician, assumes *i* an equivalent of *j* and *u* an equivalent of *v*:

*Quiz my whigs export fund.*

*Dumpy quiz, whirl back fogs next.*

*Get nymphs; quiz sad brows; fix luck.*

*Quiz, Jack; thy frowns vex.—G. D.*

*Plumb.*

<< "NOTHING BUT THEIR EYES TO WEEP WITH" (2:174 *et al.*). A French

version of the phrase appears in Honoré de Balzac's *Eugénie Grandet*, placing it at least as early as 1833. In the 1900 edition (N.Y.) it can be found in the third chapter, page 93:

Des gens ont donné leurs denrées à Guillaume Grandet sur sa réputation d'honneur et de probité; puis il a tout pris, et ne leur laisse que les yeux pour pleurer.

*Ellen Kerney*

<< AMERICAN GREYNA GREENS (2:149, 173). Impatient Chicago-landers seeking legal sanction formerly repaired in vast numbers to Crown Point, Indiana, just over the state line, where contractual facilities are (or were) cheap, abundant, convenient.

*Charles Duffly*

<< In 1936 I visited Louisville. Across the Municipal Bridge in Jeffersonville I noticed at that time a great many signs reading: "Marriage Parlor—License Procured."

*E. K.*

<< It is predicted that the new Idaho blood-test marriage law will cost Coeur d'Alene, Idaho, about \$100,000 a year. Last year 3,389 couples were married here; and Justice of the Peace M. E. Frandsen, whose one-room cottage is called "The Hitching Post," thinks that the town's marriage trade is about to come to an end.

*A. A. Fraser*

<< Reno and Las Vegas (Nevada) have been cited as Gretna Greens for Californians. Ironically enough, it was announced late in February that (technically) no marriage performed in the



state of Nevada since March 3, 1937, can be called legal, in the light of present laws. It appears that lawmakers, in their effort to prevent judges and justices of the peace from making too much money from the marriage trade, took the right to perform these ceremonies from ministers too. This left no duly authorized agent.

C. C.

<< PASSING EVENTS IN RHYME (2:150, 169). Langston Hughes's *Scottsboro Limited*, bearing the subtitle "Four Poems and a Play in Verse" and published in 1932, should get onto the list.

Some time ago, Mr. Hughes wrote—"especially for the occasion"—a poem honoring Capt. Hugh Mulzac (first Negro to command a U.S. merchant ship in this war) and the crew of the "Booker T. Washington"; it was read at a dinner given in their honor.

J. L.

<< A daily column by "John O'Ren" on the editorial page of the *Baltimore Sun* carries, about twice a month, a poem by "Amy Grief." It is light verse and comments on passing events, usually local, but sometimes national or international.

Richard Gordon McCloskey

<< . . . A LONG-DRAWN BATTLE IN THE SKIES (1:151). [Reprinted, by arrangement, from the February 13, 1943, issue of *Notes and Queries*, where it appears under the heading "Gray's So-called Prophecy of Aerial Warfare."] Ever since *The Times* in November, 1940 . . . gave publicity

to an English version of the concluding lines of Gray's "Luna Habitabilis," the Latin exercise which Gray wrote as an undergraduate at Cambridge in the year 1737, the impression has been widespread that Gray foresaw war or fighting in the air. . . .

The authorship of these lines [see *AN&Q* 1:151] and four more is apparently unknown, but their fame has spread everywhere . . . and it seems to be universally assumed that Gray was speaking of aerial warfare, as indeed the English suggests.

"The time will come," however, if it has not already come, for Gray's Latin to be reconsidered. Now the idea of aerial warfare is based solely on the "long-drawn battle" of the version; but Gray's Latin for this is simply *longos coetus*—"long trains," as Gray would have put it, or "long companies"—not a military expression, and not implying war at all. What Gray had in mind was merely men in the future flying to the moon, and England becoming "mistress," as the last line says, "of the conquered air. . . ."

It is perhaps worth while adding that Gray's original is to be found only in a few of the many editions of Gray. Mason and other early editors ignored it; it was reprinted as a forgotten curiosity in the *Gentleman's Magazine* some eighty or ninety years after it had been written, as Gray's, but with no version; Northup's concordance to Gray (1912) records no version of it or comment on it; and to judge by the general neglect it must be the least-known piece of Gray's composition. The late Leonard Whibley, in two full articles in *Blackwood's*



about Gray at Cambridge, makes no reference to it. Another version of part of the concluding lines appeared under the signature of a correspondent "G. G. L." in *The Times Literary Supplement* of 4 Jan. 1917.

C. W. Brodribb

<< "HEY, RUBE!" (3:26). Is your correspondent not being a little too strict in his definition of the word *town*? Surely at that time even small villages were referred to as towns. Not in answer, but as of possible interest, I turned up the following passage in *This Way to the Big Show* (N.Y., 1936) by Dexter W. Fellows and Andrew A. Freeman:

"Rube" was not the only word by which circus folk stigmatized the townsmen. They were also called "gillipins" or "gills," "jays," and "saps." Such references, of course, are all of another day. The rallying cry "Hey, Rube!" is seldom or never heard now on circus lots. It passed when the Ringling Brothers brought the slogan of big business to the circus, namely, "The customer is always right."

Noël Faucheur

<< BLACK ANGELS (2:175 *et al.*). There is a reference to the shrine of a "wooden black Madonna" in the "church of S. Giovanni a Mare" in the city of Naples in Cecil Headlam's *The Story of Naples* (London, 1927, p. 53).

E. K.

<< GAMES INVENTED BY FAMOUS PERSONS (3:10). Herbert W. Horwill, in his column "News and Views of Literary London" (*The New York*

*Times Book Review*, February 14, 1943, p. 12), refers to an invention of Bernard Darwin for the enlivening of "the dreary patches in our reading." The idea is to plot out imaginary golf courses through the excessively long descriptions of scenery in one's favorite books. Mr. Darwin suggests that it is a game which can be played to advantage in Stevenson's *Pavilion on the Links*, in *King Solomon's Mines*, *Ivanhoe*, *David Copperfield*, and *The Pickwick Papers*.

E. K.

<< "GODFREY-SNATCHIT" (3:26). A friend assures me that a Godfrey was an early type of reaper. This sounds like a plausible, though partial, explanation, since a snath, mentioned in the query, is the handle of a scythe.

<< NEW ENGLANDISMS OF THE TWENTIES (3:7). *Daddock*, I believe, is still common among the older generation of New England farmers. It applies more specifically to the heart of a tree that is "thoroughly rotten."

Raymond J. Walker

<< DRIFT-BOTTLE CLUES (2:148, 189; 3:14). M. F. Maury's *The Physical Geography of the Sea* (N.Y., 1857) yields some good notes on this subject (*see* pp. 29 ff.).

R. J. W.

"Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.



The background of the cover is white with several thin, black diagonal lines running from the top-left towards the bottom-right. A solid black rectangular box is positioned in the upper-middle section of the cover, containing the title and subtitle in white text.

# AMERICAN NOTES & QUERIES

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

Walter Pilkington and B. Alsterlund

## Notes

### *Contemporary American*

#### *Translators: A Check List*

IT is natural to assume that in a world that is shrinking "geographically" the literatures of each nation will necessarily be exchanged with increasing speed and interest. And the well-rounded reader will therefore become ever more dependent upon the medium of translation.

Too often the credit due the translator of a foreign title is, we feel, minimized. For this reason *AN&Q* is launching a kind of personalized check list of contemporary American translators. Confining our entries arbitrarily to Americans is not chauvinism but economy of space.

Personal comment throughout has been provided by the translator at our request; and the same holds for most of the bibliographical detail. Translations within one entry are listed in the order of publication in English. The absence of a foreign title indicates, in each case, that the work has had no foreign-language publication.

*The Editors*

MUSSEY, (JUNE) BARROWS. 1910—(*Who's Who in America: Current. . .* 1942. Believed to be the only full-time professional translator of books working in the United States at the beginning of the war. Now on active duty as a first lieutenant in the Marine Corps.)

Bonsels, Waldemar. *Notizen eines Vagabunden; Menschenwege* (Berlin, 1930).

*Notes of a Vagabond* (N.Y., 1931).

Fischer, Ottokar. *Das Wunderbuch der Zauberkunst* (Stuttgart, 1929). *Illustrated Magic* (N.Y., 1931). [Translated and edited with Fulton Oursler. I rewrote the chapter on card tricks, adding a good deal to bring the book up to American standards.]

Ihering, Georg-Albrecht von. *Das Kleeblatt von Sankt Florian* (Berlin, 1934).

*Ski Gang* (Brattleboro, Vt., 1935).

[I handled the purchase, translation, design, proofreading, and manufacture, all of which were completed in some seven weeks. In publication, by "George Herring."]

Abkoude, Christiaan van. *Jaap Snoek van Volendam* (Alkmaar, n.d.).

*Brown Sails and Silver Guilders* (N.Y., 1936).

Franke, Simon. *Twee Urker Jongens* (Alkmaar, 1933).

*The Last of the Zuider Zee* (N.Y., 1937).

Casteret, Norbert. *Dix Ans Sous Terre* (Paris, 1933) and *Au Fond des Gouffres* (Paris, 1936).

*Ten Years Under the Earth* (N.Y., 1938). [I combined the more interesting chapters of the two volumes, shifted parts around, and had to become an expert on speleology to add notes concerning American caverns.]

Hauser, Heinrich. *Notre Dame von den Wogen* (Jena, 1937).

*Last Port of Call* (N.Y., 1938).

Salten, Felix. *Perri* (Indianapolis, 1938).



- "The Living Thoughts Library" (N.Y., 1939). [I translated the Introductions to the volumes on Nietzsche, Spinoza (translated with Eric Katz), Tolstoi, and Voltaire.]
- Hitler, Adolf. *Mein Kampf* (Munich, 1925 [Vol. 1] and 1927 [Vol. 2]). *Mein Kampf* (N.Y., 1939). ["Where Adolf Hitler made changes in later editions to modify or change his meaning, the translator has adhered to the original version. Occasionally, however, Hitler's alterations were made in order to clear up meaning and correct his language. In such cases the present translation has adopted the changes" (*Mein Kampf*, p. 10). This task required the compiling of a whole card-index dictionary giving equivalents for Hitler's windy general terms.]
- Laytha, Edgar. *North Again for Gold* (N.Y., 1939). [The author came to live near my Vermont farm while he wrote and fed this to me piecemeal.]
- Mahrt, Haakon. *Orkanen* (Oslo, 1938). *Northern Sunrise* (N.Y., 1939). [I learned Norwegian in ten days in order to translate this excellent novel, and afterward had the satisfaction of a long, pleased letter from the author.]
- Bojer, Johan. *Kongens Karer* (Oslo, 1938). *The King's Men* (N.Y., 1940).
- Gudmundsson, Kristmann. *Gudinnen og Oksen* (Oslo, 1938). *Winged Citadel* (N.Y., 1940). [An Icelandic author writing in Norwegian about ancient Crete, and very well, too!]
- Kraus, René. *The Private and Public Life of Socrates* (N.Y., 1940). [This required tremendous vigilance on classical names and antiquities.]
- Kraus, René. *Winston Churchill* (Philadelphia, 1940).
- Regler, Gustav. *The Great Crusade* (N.Y., 1940). [Translated with Whittaker Chambers.]
- Salminen, Sally. *Den Långa Våren* (Stockholm, 1939). *Mariana* (N.Y., 1940).
- Lothar, Ernst. *A Woman Is Witness* (N.Y., 1941).
- Rauschnig, Hermann. *The Redemption of Democracy* (N.Y., 1941). [Fadiman's comment, "The muddy translation no doubt faithfully reflects the original," is true and gives an indication of the knotty, cross-grained style I had to contend with.]
- de Jong, Dola. *Knikkernik, Knakker-nak, en Knokkernok* (Alkmaar, n.d.). *Nikkernik, Nakkernak and Nokkernok* (N.Y., 1942).
- Hauser, Heinrich. *Time Was* (N.Y., 1942). [This was written and translated as a close collaboration among author, translator, and publisher.]
- Lothar, Ernst. *Beneath Another Sun* (N.Y., 1942). [The author wanted the Tyrolean national song, the *Andreas Hofer-Lied*, translated in rhyme with the original meter, which I surprised us both by doing.]
- Ludwig, Emil. *The Mediterranean* (N.Y., 1942). [Another big job of verifying names, dates, and facts.]
- Verdi, Giuseppe. *Verdi: The Man in His Letters*, edited by Franz Werfel (N.Y., 1942). [I translated the Introduction and some of the letters, the latter from Italian.]



Bengtsson, Frans. *Röde Orm* (Stockholm, 1942).

*Red Orm* (N.Y., 1943).

Borchardt, Hermann. *The Conspiracy of the Carpenters* (N.Y., 1943). [A tremendous novel, almost a visionary *War and Peace*, by an extraordinary author who has never written fiction before. He cut the book from 1100 to about 900 manuscript pages, and between us we changed the names of most of the scores of characters. I had to keep a careful index of these. The style is complicated, rather old-fashioned, and highly personal; the general opinion is that it came through very well. Perhaps the greatest single task was in finding equivalents for titles, ranks, and minutiae of everyday life so that the book would make the reader feel comfortable yet in a vaguely strange land.]

Göransson-Ljungman, Kjerstin. *Så Blankthavet Ligger* (Stockholm, 1941).

*The Shining Sea* (N.Y., 1943).

Heydenau, Frederick. *The Wrath of the Eagles* (N.Y., 1943).

The translations, from German, Dutch, French, Norwegian, Swedish, and Italian, were all commissioned by the publishers, sometimes on my recommendation, more often as plain business transactions. I work with an Ediphone, dictating 5,000–15,000 words a day, and then revise carefully.

As translations, renderings of foreign language and thought, most of these books seem to me to be fairly equal in merit. In general, however, the better the original, the better the translation.

EASTMAN, MAX (FORRESTER). 1883—*(Who's Who in America, 1942/1943)*

Trotsky, Leon. *The Real Situation in Russia* (N.Y., 1928). [From manuscript.]

Pushkin, Aleksandr S. "Gavriliad" (1821).

*Gabriel* (N.Y., 1929). [First published in *transition*, Paris, 1927, No.

4. "My translation—which I made in 1923, in a little village in the Caucasus—is 'faithful' rather than 'free.' . . . I tried to carry over into English, which fortunately has the same word-order as Russian, at least a suggestion of Pushkin's fluid grace. . . . My rhythm is the same as Pushkin's, and in the matter of rhyme I obeyed what seems to me a valid rule for translators of long rhymed poems. I strove to find a rhyme in English only where rhyme was an integral part of the wit of the original. . . . Elsewhere I used rhymes which came to me spontaneously. . . . My one extreme freedom was to omit a twenty-line invocation or dedication to a young Hebrew girl of the poet's acquaintance—or imagination. My reason is that I could not become interested in those lines. I found them clumsy and irrelevant. . . ." (*Gabriel*, Preface).]

Eastman, Max. *Kinds of Love* (N.Y., 1931). [This volume included several poems of Horace, Pushkin, Lermontoff, and Yesenin. Some were included in Mark Van Doren's *An Anthology of World Poetry* (N.Y., 1928).]

Trotsky, Leon. *The History of the*



*Russian Revolution* (N.Y., 1932).  
[From manuscript.]

Trotsky, Leon. *The Revolution Betrayed* (N.Y., 1937). [From manuscript.]

SAERCHINGER, CÉSAR (VICTOR CHARLES). 1889—(*Who's Who in America*, 1942/1943)

Schnabel, Artur. "Betrachtungen über Musik." (A lecture delivered at the University of Manchester on May 9, 1933.)

*Reflections on Music* (Manchester, England, 1933).

Einstein, Alfred. *Greatness in Music* (N.Y., 1941).

Thyssen, Fritz. *I Paid Hitler* (N.Y., 1941).

The authors of the first two are friends of mine, and the work was done at their request. Since music is my hobby, both were done *con amore*. The Thyssen book was a rush job for which I was approached by the publisher.

### The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

ZOOT SUIT. The *New Yorker* (June 19, 1943) ignored the more sensational aspects of the "zoot suit" controversy, and commented briefly on the etymology of the term. The word "zoot" is, according to its findings, a corrupt form of *suit*. And a zoot suit is therefore a "suit worn by a lad who would pronounce it 'zoot.'" Similar "slang rhymes" [see also A·N·&·Q 2:92

*et al.*] indispensable to a description of the outfit—reat pleat ("right pleat," i.e., a good pleat); stuff cuff, etc.—are cited. This same account credits the fad to a Harlem clothier named Lew Eisenstein, whose wife (with the help of a salesman) took in the bottoms of several pairs of pants and created the "pegs" overnight. Another white haberdasher in Harlem, Charlie Kelly, has a variety of documents to back up his claim that he sold the first complete zoot suit in 1937. The *New York Times* evidence (June 11, 1943, p. 21) carries the zoot suit back to only February, 1940, "at Frierson-McEver's in Gainesville, Ga." Mr. McEver believes that the idea for the zoot suit was original with one Clyde Duncan, for whom he, against his better judgment, had sent the measurements to the Globe Tailoring Company in Chicago. The *Times* also cites reports that the suit was inspired by authentic Civil War garb worn by Clark Gable as Rhett Butler in *Gone With the Wind* (which opened in Georgia in December, 1939).

TIE-IN SALES. The phrase "tie-in sales" (referring to those whereby tradesmen are obliged to buy unwanted stock in order to get even a small amount of a scarce item) appears to have established itself in newspaper and magazine usage about the first week of June (1943), possibly earlier.   
 . . . BLACK MARKETEER. Another wartime newcomer is "black marketeer" (*PM* headline, May 3, 1943, p. 19); its punster counterpart, "blacketeering," is as yet of unassigned origin.   
 . . . AEROPOLITICS. "Aeropoltics" has already been anticipated as a word that will come into its own at



the postwar aviation conference; it is, moreover, the subject of a forthcoming book by Burnet Hershey, Overseas Press Club officer and radio commentator. \*\*\* PROSPERO'S ISLAND. Both Pantelleria and Lampedusa have been identified as Prospero's island in *The Tempest*.

## Queries

>> FOURTH OF JULY: EARLY OVERSEAS ACCOUNTS. I have always felt that the Fourth of July, in its very early years of celebration, had in it the makings of a more genuinely "folk" holiday than any other American festival (except perhaps Thanksgiving)—largely because it has its roots right here and therefore enables the individual to identify himself with a really masterly undertaking. But the commercial frills with which the occasion has since been overloaded have not encouraged spontaneity.

I came recently across an account which, I think, illustrates the strength of the earlier and less artificial interpretation. One William Ray, born in Salisbury, Connecticut, joined the Navy in 1803. He was among the American sailors taken prisoner and enslaved by the forces of the Bey of Tripoli, following the seizure of the frigate "Philadelphia." An autobiographical appendix to his *Poems* (Auburn, N.Y., 1821) makes this revealing comment on the crew's ability to enjoy a certain frugal celebration on July 4, 1804:

The benevolent Danish Consul sent for me and made me a present

of money to enable me to celebrate the day. I selected some of the most decent men, and we went by procession out on the sands of the beach, where we seated ourselves on a stone platform, the remains of an ancient reservoir, under the cooling shade of an orange tree, open to refreshing breezes from the sea.—Here we sat and regaled ourselves with the juice of the date tree, which the inhabitants call *loghy*, until we almost forgot that while offering a libation to liberty, we ourselves were wretched slaves.

Where are the other firsthand accounts of this kind—in the late eighteenth (or early nineteenth) century? United States diplomats at that time were men who had, in many cases, played a large part in the welding of the new republic. Their rather stodgy biographies appear to yield nothing on this point. Perhaps they "regaled" themselves *in camera* (since they were, for the most part, accredited to countries whose rulers could not wholeheartedly accept the principles of republican independence). If so, one might expect to find hints of these activities in diaries or letters. I shall be grateful for any references of this kind—especially those prior to 1800—in the papers of Americans who were stationed in any capacity in the Netherlands, France, Portugal, Spain, Prussia, or Great Britain.

Hellman Stetson

>> THE SHRILL WHISTLE AS AN AUDIENCE REACTION. At what period, in public gatherings here in the United States, did the shrill whistle cease being a sign of violent disapproval and become, instead, an expression of enthu-



siastic applause? Can anyone assign a reason for the change?

F. Weitenkamp

>> RAIN AFTER BATTLE. Philip Van Doren Stern appears to accept the seemingly unscientific theory that human combat is capable of affecting the weather when he says, in *The Life and Writings of Abraham Lincoln* (N.Y., 1940, p. 154): "The rain that so often follows a great battle came down in torrents"—after the Battle of Gettysburg.

The belief, I think, is a very old one. The ancients, I am quite certain, thought that the sweat of their warriors was transformed into rain when the fighting ceased; but I know of no specific illustrations of this notion. Are A·N·&·Q readers familiar with the "records" or legends—either ancient or modern—that cover this point? And has there been any revival of this belief in the last four years?

B. O. N.

>> THE RUSTIC AT THE COLUMBIAN EXPOSITION. During the World's Fair of 1893 there appeared a book dealing with a rustic and his adventures at the Exposition. The central character was drawn in the Josh Billings and Samantha Allen tradition; but the volume, as I recall, dealt with neither of these. It was profusely illustrated with pen-and-ink drawings and its frontispiece was a sketch of McKinley, executed with a single line drawn in extending "concentric circles." One incident which may help to identify the book concerned the countryman's troublesome, forthright assumption that the elevator in the

hotel was his *room*! Can anyone supply the title of the volume?

>> HIGHWHEEL BICYCLES IN PEN-AND-INK DRAWINGS. I would like also to trace a quarto volume of pen-and-ink sketches, which I remember seeing for the first time in 1914 or 1915. Several of the drawings were devoted to the antics of boys on highwheel bicycles.

Harold F. Jonas

>> CHARLES SWAINE. Can anyone supply the date and place of birth of Charles Swaine, who lived in Pennsylvania from about 1751 to (probably) 1766 or 1767? I should like also the dates of his return to England and of his death.

Swaine was presumably born in England. He was clerk on the voyage of the "California" to Hudson Bay in search of a northwest passage in 1746-47. Gov. Ogle of Maryland granted him a license to undertake a similar voyage in 1750, and he interested Benjamin Franklin and some associates in this project. He was the captain of the "Argo" in its two unsuccessful voyages in 1753 and 1754. The appendix to *The Great Probability of a North West Passage*, published by Jefferys in London in 1768, consists of a long extract from Swaine's nautical journal.

In 1755 Swaine was appointed commissary to secure supplies for Gen. Braddock's army, and he spent the latter part of that year in Shippensburg, Pennsylvania. From December, 1757, to June, 1760, he was prothonotary and clerk of courts at Easton, Pennsylvania, and probably was also in business in Philadelphia. Late in



1762 he was at Pittsburgh and spent 1763 there, during the Pontiac War. Until June, 1764, he was in business supplying the garrison. In 1766 he sold some property in Easton, and probably left for England in that year or in 1767. His wife's name was Hannah. A "young Swaine," possibly a son, is mentioned in the Bouquet Papers in 1763.

Are the present whereabouts of the journals, or of any papers of Swaine, or the names and locations of any of his descendants, known?

*Howard N. Eavenson*

>> SCHOLAR'S COMPANION. Cansome-one define a "scholar's companion"? And what is the origin of the expression? It is used in the first stanza of "Big Brother," by the late Elizabeth Madox Roberts (*Under the Tree*. N.Y., 1930, p. 14):

Our brother Clarence goes to school.  
He has a slate and a blue school-bag.  
He has a book and a copybook  
And a *scholar's companion* and a  
little slate rag.

*Elizabeth Showacre*  
*Spokane Public Library*

>> DANIELLO'S POETICA. It has been asserted that Bernardino Daniello's *La Poetica* (published in Venice in 1536 or before) was the earliest "modern" and critical defense of poetry and so antedated the expressions of the Pleiade and of Sidney. Saintsbury says something like that. Does present scholarship accept Daniello as the pioneer? Has he been successfully translated?

*Alfred E. Hamill*

>> NICKNAMES FOR AMERICANS ABROAD. I read somewhere recently that all Americans in North Africa are indiscriminately called "Johnnie." I had always assumed, evidently incorrectly, that an American abroad was "Yank." What other generic nicknames are given to soldiers (and other Americans) overseas?

*H. Young*

>> GILDED BEAUTY. The tale of the overly-proud parents who gilded their baby to attract attention during a festival is one I heard as a child. The effect, from the child's point of view, was fatal. I have been unsuccessful in my attempts to trace this story. However, I did come across a similar anecdote about Benvenuto Cellini, who in preparing a banquet decoration is supposed to have covered a youth with gold leaf. Here, too, the boy died from poisoning. Where does the first story appear and what other accounts are there of this kind?

*D. H.*

>> JOE MCGEE. In a late issue of *Publishers' Weekly* I found a reference to the "Joe McGee system of packing books." I assume that "Joe McGee" means "haphazard." Is it a phrase peculiar to the book trade?

*O. L. Roberts*

>> A DUBIOUS SPENSER QUOTATION. Whittier, in his essay "The Beautiful," quotes these lines, with the ascription "in the words of Spenser":

A sweet, attractive kind of grace;  
A full assurance given by looks;  
Continual comfort in a face;  
The lineaments of Gospel books.



Obviously they are not Spenser's lines. Are they Emerson's or Wordsworth's, or perhaps Whittier's own, attributed to Spenser?

*Louis S. Friedland*

>> **BROOKLYN MALIGNED.** The derogation of certain cities by the inhabitants of neighboring communities is a widespread phenomenon, I suppose. One of the better-known examples, however, seems to be that of the Borough of Brooklyn (New York). The very mention of the name will, often enough, provoke a snicker. Yet this cannot always have been so. I should like to know when this sentiment got its start, and how. (The explanation, no doubt, lies in the fact that Brooklyn is, to some extent, overshadowed by cosmopolitan Manhattan.)

*D. G. R.*

>> **AMERICAN CLUBS IN EUROPE.** The notorious conviviality of the American traveler and tourist must have led, very early in the nineteenth century, to the establishment of American clubs in Europe. The organization of one such club in Paris is mentioned in the February 21, 1852, issue of the *Scientific American*—its object: "to furnish an agreeable place of re-union for Americans."

There must have been many retreats of this kind, but I have been unable to find any orderly listing of them. Can you suggest helpful sources?

*Guy L. Palmer*

>> **LITERARY HANGOUTS.** The popularity, among writers, of certain inns and restaurants in the centers of literary activity has noticeably changed—

probably with the shifting of entertainment districts within the city. In New York City, Delmonico's was long a traditional meeting-place, and now the Algonquin has become a favorite in this respect. What other restaurants and bars have acquired a reputation for catering largely to a decidedly literary group—in Philadelphia, Chicago, New York, San Francisco, and elsewhere?

*T. R. D.*

>> **WOMEN IN BATTLE.** Many writers have commented upon the part that women, in soldier's dress, have played in battles. In some cases the women have gone undiscovered for long periods of time. Although most of these incidents appear in European accounts, some belong to American history—in the Civil War, Mary Ellen Wise, a private in the Indiana Volunteers, and Mary Dennis, who enlisted with the First Minnesota Regiment. Are there other illustrations of this in more recent wars?

*B. O. N.*

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

<< **THE FIRST EGG-ROLLING IN WASHINGTON** (3:3, 29). My childhood was spent in Goshen, New York, and I well remember playing the egg-cracking game—sometime during the years before the First World War. Who was responsible for teaching it to us I can't say. It may possibly have been a townsman in Goshen. On the other hand, we may have learned it from either of my paternal grandparents



(who came from the eastern part of Germany); or from my father (who was born and brought up on New York's East Side); or from my mother (a native of Baltimore).

*Harold F. Jonas*

<< TWICE-TOLD TALES (3:24). I heard the story about Bishop Kinsolving about twenty-five years ago in Newport (R.I.) applied to Bishop Williams of Connecticut (d. 1899). The setting was the famous Golden Horseshoe in the Metropolitan Opera House in New York City. The Bishop's reply, "Not since I was weaned," was identical. Since Bishop Williams never married the story is a bit more apropos.

*Gilbert H. Doane*

<< THREE-FINGER ARROW RELEASE (1:106). This release, which is also known as Mediterranean Release, undoubtedly came from the Mediterranean to England. The Western Roman Empire in Italy never made very great use of the bow, although Belisarius, in the Eastern Empire, did so. Certainly, the Romans of the first century A.D. were familiar with the bow—they had faced it so disastrously in Persia (Carrae). They must have been familiar with both the three-finger release and with the thumb release, with which the Turks later accomplished such unequaled results.

It is a fair assumption that the three-finger Mediterranean Release came to England from the Mediterranean, through either the Romans or the earlier Phoenicians. Your inquirer mentions the fact that the real utility of the bow came to the English

through the Welsh. To be sure, the Welsh, with their superior weapons, had defied the English for seven hundred years following the departure of the Romans in the fourth century. The English acquired the Welsh art and archers in the thirteenth century, and with this asset dominated practically all their battlefields for nearly a hundred years.

*F. Nagler*

<< HEIGHT OF THE RISQUÉ (3:9, 43). Perhaps Mazeppa, as played by Adah Isaacs Menken, was the outstanding example during the nineteenth century in the United States. An excellent account of Menken's performance in this role and its effect on an audience appears in George D. Lyman's *The Saga of the Comstock Lode* (N.Y., 1934, pp. 270-78).

*Jacob Blanck*

<< PUMPERNICKEL (3:24). If there is a well-known legend about the first use of *pumpernickel* it is strange that the *OED* should state "origin unknown." My father, who was a widely read man, used to tell me this story (I would not place much reliance on it, but perhaps the trooper is no more apocryphal than the baker!):

A French trooper in Germany during the Napoleonic Wars was offered a black loaf, which he rejected with scorn. Pointing to his horse, named Nichole, he exclaimed "*Bon pour Nichole.*" The German peasants did not understand him but thought his words sounded extremely comical. They were passed from mouth to mouth and became the local nickname for the black bread.

*Roland Gray*



« A somewhat similar anecdote is told of Jerome Bonaparte, Napoleon's brother, who, when he became King of Westphalia, rejected the black bread of the country with a like phrase.

F. W.

« DRIFT-BOTTLE CLUES (3:48 *et al.*).

Drifting bottles carried in ocean currents have in their way more than once helped to unravel sea disasters that, prior to wireless, might never have been solved.

The White Star liner "Republic," in the middle of the last century, was lost in the Atlantic; there were no survivors. Five years later a curragh from the Aran Isles, in Galway Bay, noticed on the Sligo foreshore, one spring day, a corked bottle with a piece of paper inside. The message was from a fireman named McFarr, who had scrawled: "Port side almost under water, bottom ripped out by iceberg in the dark." Investigation showed that a fireman of that name had sailed on the vessel on her voyage of doom. It had taken that bottle nearly five-and-a-quarter years to cover 1,600 odd miles, assuming that the "Republic" was "somewhere near the Banks" (of Newfoundland).

After the last war a tank steamer, "City of Toronto," a U.S.-owned vessel, sank with all hands in the Gulf of Mexico, just north of Trinidad. . . . There was an internal explosion . . . which may have been an accident or a deliberate design by evil-disposed people ashore. . . . A man on board named Devine, an engineer . . . wrote on a paper and put it into an oil-bottle which he corked. The exact message I have forgotten but it described the

disaster . . . [it ended with]: "We shall be in Paradise in less than five minutes, May God have mercy upon us."

Three months later this bottle was picked up off the Cuban coast, well over 1,000 miles from the place of the calamity.

. . . Way back in the seventies an Australian fishing lugger off Queensland picked up a dead bird in the sea. It had a rag tied to one of its legs. Three French sailors had been wrecked on an island somewhere off the Papuan coast. They were never found, but probably were made "long pip" by the local inhabitants, whose partiality for white flesh is not entirely eliminated today.

G. Percival-Kaye

[From *Notes and Queries*, May 8, 1943, pp. 292-3.]

« SUGAR LOAF (3:41 *et al.*). In Boston in the eighties, and possibly later, all the grocers had in stock large conical sugar loaves. These were broken up with a hammer into fragments of various sizes. The crystals in these freshly broken pieces glittered brightly. I remember being allowed to pick out extra-size lumps, and my impression is that they tasted better than the dull and monotonous cubes which we are now glad to get when we can. I believe that the loaves were about the size mentioned by your correspondent (*AN&Q* 3:28); and they were certainly wrapped in dark blue paper.

In the last stage of the manufacture of these loaves, the syrup was poured into large metal cones and allowed to crystallize there. It was this step, ob-



viously, that determined their shape. The surplus syrup ran out at the small end, and the point of the cone, discolored by the settling of the impurities remaining after previous refining processes, was broken off.

Roland Gray

<< LOCAL WINDS (2:120, 170; 3:16, 31). In the northern Mediterranean where you veer up into the Adriatic . . . you have to-day a strong off-shore dry piercing wind called the Tramontana which quickly causes fishing and local craft at sea, and the wild Macedonian shepherds and their flocks at the shore, to seek some shelter, as it is a danger. . . .

In the days of the Venetian and other sea republics, the Levanter—a strong gusty east Mediterranean wind—was a godsend if the galleys were homeward bound, but terrible to face if bound out. Greek and Turkish caiques hasten ashore as soon as they see this gale arising. . . .

Coming further west, off the Balearic Isles (Majorca, Minorca, etc.) I found Spanish fishermen very apprehensive of *El Norte* ("The Norther"), a species of white squall which rises swiftly and dies away equally quickly, but at the height of its force does incredible damage just in the path of the wind.

Moving down the Red Sea I found off the bottleneck where this last named water joins the Indian Ocean in the Gulf of Aden, generally at sunset a fierce short wind rages through the Strait of Bab-el-Mandeb—literally "Gate of Misfortune," as scores of dhows of all sorts slipping through here by night, unless great care is

taken, fall victims to the Shemall—as this wind is named. . . . This [wind] is often used by slave craft to-day to move living "ivory" to Arabia from Africa. . . .

George Percival-Kaye

<< *Sharkeya* is the Arabic for "East" and "Sirocco" (or "Scirocco") is the Italianised form. In Egypt the Sirocco is called the *Hamseen* (meaning "50") because it blows for two days a week during Spring for 50 days. The Sirocco would have been Caliban's "blistering wind" in *The Tempest*. It is a dry withering wind from the desert. A muggy wind from the East is known at Gibraltar as the Levanter.

The Etesian wind of the classics was a North wind. This is invaluable to sailing boats on the Nile since they go South with this wind and back North again on the current.

The north-east wind is known in Malta as *Gregale*; this was the "Euroclydon" (or preferably "Euraquilo") which threatened St. Paul near Crete. The north-east wind, coming from Siberia, is a terrible wind in winter. In Athens it is pleasantly (?) known as "the pneumonia wind"; at Trieste ropes are tied at various places in the public square for pedestrians to hold while it blows; on many days in winter at Erzerum in Armenia, if a man stands still, he will be frozen to death.

Sayer

[From *Notes and Queries*, February 27, 1943, p. 142.]

<< The sudden fierce squalls prevalent in the Aleutians are called williwaws.

In addition, two Italian "local



winds" are mentioned in Cecil Headlam's *The Story of Naples* (London, 1927, p. 16). They are the *Libeccio*, an enervating, pestilent southwest wind from the African deserts; and the *Tramontano* [or *Tramontana*], a north-easter from the Apennines, which raises choking dust storms.

Ellen Kerney

<< ANIMALS THAT TALK (3:43 *et al.*). Capt. Richard Burton kept a number of monkeys during his early days in India, and professed to be able to understand and use a few "words" of their language. He wrote—and afterwards lost—a brief article on this.

T. O. M.

<< AMERICAN GREYNA GREENS (3:46 *et al.*). The town of Richmond, Indiana, may be considered in this category. The facilities there for speedy marriages were—possibly still are—favored largely by people from Ohio.

X. Y. Z.

<< SELF-REVIEWING AUTHORS (3:30 *et al.*). Mark Twain, assuming the role of a humorless book reviewer, wrote a review of *The Innocents Abroad*, which appeared in his department in the *Galaxy*. An account of the hoax and extracts from it are printed in Albert Bigelow Paine's *Mark Twain* (N.Y., 1912, Vol. 1, pp. 428–30).

Jacob Blanck

<< PERAMBULATING PRESSES (3:38). A passing reference to portable presses is given in Carolyn Thomas Foreman's *Oklahoma Imprints* (Norman, Okla., 1936, p. xvii):

The fortitude and versatility of the pioneer editors were remarkable and the hardships suffered by them almost unbelievable. With a small hand press which could be transported from place to place in a wagon, or even a wheelbarrow in an emergency, these plucky men issued their papers from tents, wagons, sawmills, or abandoned school houses.

A. S.

<< AMERICAN NEWSPAPERS ABROAD (3:9, 40). An item in the *Western Miscellany*, published in Zanesville, Ohio, in April, 1830, stated that an American newspaper was about to be established in Liverpool (England). The notice continued, rather smugly: "There are *five* foreign journals in the United States"!

J. O'N.

<< Perhaps the *Foreign Evangelical Review*, published in Edinburgh in 1852, falls within this category. This publication is described as being "composed wholly of articles selected from the American religious Quarterlies, present and past, with the names of the authors." The *Scientific American* (August 28, 1852, p. 397), reporting this venture, indicated that it had once been stung into commenting upon Sydney Smith's famous but uncomplimentary remark on American literature, for it added: "This proves what we said some time ago in respect to reading American books."

A. Love

<< CHARACTERS FROM OTHER NOVELISTS' NOVELS (2:172 *et al.*). Edgar Lee Masters in *Mitch Miller* (N.Y.,



1920) uses the locale and some of the characters of *Huckleberry Finn* and *Tom Sawyer*. This pattern is followed also in Clement Wood's *More Adventures of Huckleberry Finn* (Cleveland, 1940).

Louis S. Friedland

<< BELONG (1:38, 62). A short note by Guy B. Johnson in *American Speech* (June, 1931, p. 390) states that the use of the word *belong* in the sense of "ought to" or "should" is common among the white people in the mountain regions of the Atlantic coast and among the Negroes of the Sea Islands. In the Gullah dialect of the Sea Islands the word carries the connotation of "accustomed to" or "used to." An earlier mention in *American Speech* (December, 1930, p. 154) indicates that the word with its compulsive meaning is common in South Dakota.

D. R.

<< CHIMNEY SWEEPS IN AMERICA (3:8, 28). The fact that McGuffey's popular *New Second Reader* included a short tale about a little chimney sweep (p. 116) would seem to indicate that the custom had by no means died out in the fifties or possibly late sixties—most of A·N·&·Q's other evidence referred to an earlier part of the nineteenth century. The McGuffey selection is only a short reading about the temptation with which a chimney sweep was confronted when he spied a fine gold watch in a very rich lady's chamber. He resisted, of course, was properly rewarded, and became a good man.

L. L.

<< I remember seeing a Negro chim-

ney sweep in Chester, Orange County, New York, in 1883 or 1884.

Three editions of *The Cries of New-York* (1808, 1814, and 1822) are, by the way, a good source for a number of details characterizing the earlier years of this custom. Cuts for these little books were engraved by Alexander Anderson. *The New-York Cries: In Rhyme* covers a somewhat later period (1847).

F. Weitenkampff

[An excerpt from *The Cries of New-York* (1808) would seem to indicate that the practice of employing children in this manner was troubling to the social conscience rather early:

... I have had the pleasure to hear, that a patent has lately been granted at Washington, for an invention that is said to cleanse chimneys as well, and quicker than the cruel method of sending up little boys. ...

Charges for cleaning chimneys, at that time, were given in the same volume:

for a house of one story, 12 cents; two stories, 18 cents; three stories, 25 cents, and so on.

By 1822 a number of devices were on the market; the 1822 edition of the *Cries* states that several inventions had already been put to use with success, notably the "Mechanical Chimney Sweeper, invented by Dr. Edmonston." And to this statement the Editor adds:

For the double purpose of rewarding the ingenious inventor, and relieving the little sufferers, I think it is the duty of every citizen to employ the Mechanical Chimney Sweeper.



The sweep's cry then commonly heard (and reprinted from the 1814 edition) was:

Sweep, O-O-O-O.  
From the bottom to the top,  
Without a ladder or a rope,  
Sweep, O-O-O-O.

And a description, also to be found in the two earlier editions, follows:

About the break of day . . . the ears of the citizens are grated with this uncouth sound, from figures as unpleasant to the sight, clothed in rags and covered with soot—a necessary and suffering class of human beings, indeed; much to be pitied; exposed to cold and hardships; spending their childhood thus which ought to be employed in getting learning. . . .

In 1847, when the automatic sweep was in wider use, the cry became (*The New-York Cries: In Rhyme*):

*Sweep O! Patent Sweep!*  
*Here's your Patent Sweeps!*  
Sweep for your Soot, ho!  
I am the man,  
That your chimney will clean,  
If any one can.]

<< The chimney sweep is a vivid memory of my childhood in an Indiana village in the eighties. I was horribly afraid of sweeps—they seemed to belong to the same category as ogres and giants. They invariably wore tall, pointed caps (like dunce caps) made of oilcloth. And when they had finished a job, they would stand on the roof and call "Swee-ee-eep-Oh!" in a voice that could be heard to the limits of the village.

*Ted Robinson*

<< Henry Cogswell Knight wrote a three-stanza poem of pity for a little Negro chimney sweep called Sampo, who died of cold and neglect in the snow. It was called "The Little Sweep" and can be found in *The Cypriad*, a collection published in Boston in 1809.

*E. K.*

<< Evidence that the employment of boy chimney sweeps had almost ceased in the United States in 1875 is contained in an article by William H. Rideing in *St. Nicholas*, February, 1875 ("Chimney-sweeps, Past and Present"). He stated that the custom had been done away with except in the cities of Charleston and Philadelphia, where young Negroes were still used. Thirty or forty years prior to that time, however,

it was a common thing in New York to see mites of boys following their masters in the streets, or issuing from the chimney-tops with their peculiar wail. Some of them were not more than ten years of age, and they looked so wretched that when a child was ill-behaved its mother or nurse would threaten to give it to the chimney-sweep.

*C. E. P.*

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"Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.



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# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

Walter Pilkington and B. Alsterlund

## Notes

### *A Columbus "Discovery"* of 1851

ON February 14, 1493, the caravel "Niña," bearing Columbus homeward from America (on his first voyage) was running through a fierce storm that had separated her from her sister ship, the "Pinta." Columbus, of course, mentioned the tempest in his journal of the voyage. Moreover, on that same day, fearful that he might not survive the storm, he wrote a brief account of his discoveries on a piece of parchment, wrapped it in an oiled cloth, sealed it in a wooden barrel, and cast it overboard, in the hope that it might eventually reach Ferdinand and Isabella, to whom it was inscribed.

The text of the journal (and therefore with the statement of the fact that he had entrusted the parchment to the waves) was preserved by Bartolomé de las Casas (*Historia de las Indias*, written in 1527-61 and published at Madrid in 1875). It appears also in Antonio de Herrera's *Historia General de las Indias Occidentales* (1615) and in the *Vita dell' Ammiraglio* (1571) of Columbus' son, Fernando.

Not, however, until the early nine-

teenth century was Columbus' journal published in a popularly available form. In 1825 it was included in the first volume of Fernandez Navarrete's *Coleccion de los Viages y Descubrimientos que Hicieron por mar los Españoles*. Two years later Ticknor in Boston brought out the *Personal Narrative of the First Voyage of Columbus*. And in 1828 Washington Irving published *The Life and Voyages of Christopher Columbus*. In each of these (and in subsequent accounts) the story of how the parchment was tossed overboard is included.

Two facts—that the cask was never heard of again and that the act itself was seemingly well authenticated—invited forgeries, and it is not surprising, therefore, that there was a rash of these "discoveries" at the time of the Columbus quadricentennial (1892), many of which have been noted. Samuel Eliot Morison, in his recent *Admiral of the Ocean Sea* (Boston, 1942, Vol. 2, p. 422), retells the story as given in Columbus' journal and adds: "No more was heard of this 'manuscript in a bottle' until 1892." His reference here follows Randolph G. Adams' *The Case of the Columbus Letter* (N.Y., 1939), in which an 1890 forgery is the first to which an actual date is assigned.

But there was a much earlier "recovery" of the "original" cask—one that provoked a fair amount of contemporary notice and is perhaps of interest in that it originated, according to reports, in an American newspaper. Without a doubt it is a fiction; yet it has in it tempting elements of verisimilitude which bear investigation:

The London *Times*, January 22,



1852 (p. 5), reprinted a story "from a Savanna (U.S.) paper" consisting largely of a letter which one Capt. D'Auberville of the bark "Chieftain" of Boston had written to the editor of the *Louisville Varieties*. According to this item, D'Auberville had put into Gibraltar on August 27, 1851, for repairs. While in port he took a small craft and crossed the Straits to Mount Abylus on the African coast in search of geological specimens. When the time came to return, the breeze had freshened and more ballast was needed. One of the sailors picked up a "rock" and, because of its extreme lightness, examined it more closely. It was found to be a cedar cask. In it was a cocoanut containing "a parchment covered with Gothic characters." The captain was unable to read the writing, and referred it to an Armenian book merchant in Gibraltar who "was said to be the most learned man in Spain." When this bookseller had become aware of the details of the discovery he offered the captain £300 for the document. This was refused, so the Armenian translated the manuscript into French. It turned out, of course, to be a short account of the discovery of Cathay or "further India" together with the other familiar details from Columbus' journal. It was dated 1493 and was signed by Christopher Columbus.

The *Times* story ended with an assurance from the captain that he would hold the treasure safe until his return to America in April or May of the year following.

The *Illustrated London News* reprinted this account verbatim a week later (January 31, 1852, p. 103). By 1854, however, when the story ap-

peared again in Dickens' *Household Words* (February 4), the "Armenian bookseller" had become an "American bookseller." And this form was retained when *Littell's Living Age* appropriated the tale in its March 18, 1854, issue.

Reprintings of the story were not, however, confined to the periodical press. Modesto Lafuente's *Historia General de España*, published in Madrid in 1852, drew (T. IX, p. 463) upon a Gibraltar newspaper, *La Marine*, for his version of the narrative. Yet his account is exactly that of the *Times* and is in all likelihood the "Thunderer's" once removed. Lafuente, to his credit, discounted the authenticity of the find, largely on the basis of the improbable Columbus signature.

In 1853 Alphonse de Lamartine wrote his version (*Christophe Colomb*. Paris, pp. 92-93). He supplied no source but stated that a "caisse de cèdre" had been found by "un matelot d'un navire européen" and expressed a little indirect dubiousness. The next mention of this recurrent find came in José María Asensio's *Cristóbal Colón* (Barcelona, 1888, T. I, pp. 388-89)—in the same form in which it had first appeared in the *Times*. And finally, in 1903, John Boyd Thacher (*Christopher Columbus*. N.Y., Vol. 2, p. 6) attributed it to Asensio and, of course, labeled it a fake. He had, he said, searched the shipping registers of the fifties for the bark "Chieftain," and had found only one reference—in the *American Lloyd's* for 1862—to the brig "Chieftain," built at Wilmot, Nova Scotia, and listed "place and date of survey, Boston, Mass. Nov.



1856." Thacher, however, had evidently seen only Asensio's account, which did not mention the American newspaper sources that had been cited in the *Times* article. To be sure, several unexplored details still remain: What was the *Louisville Varieties*? And from what "Savanna (U.S.) paper" did the *Times* take the story?

Regardless of the "authoritativeness" of the publication to which the *Times* was indebted in 1852, the text of the narrative and its appearance at that time would seem to enhance the "Columbus letter" literature, for it antedates by forty years the spate of forgeries that appeared toward the turn of the century. And it suffered so little alteration that one is inclined to think that many who may have been tempted to dress it up and send it out again under another name were, possibly, deterred by its credibility.

N. S.

## Contemporary American

### Translators: A Check List (II)

[Personal comment throughout has been provided by the translator at our request; and the same holds for most of the bibliographical detail. Translations are listed in the order of publication in English. The absence of a foreign title indicates, in each case, that the work has had no foreign-language publication.]

RIPPERGER, HELMUT (LOTHAR).  
1897—(*Who's Who in America*,  
1942/1943)

Nostitz, Helene (von Hindenburg)  
von. *Rodin in Gesprächen und*  
*Briefen* (Dresden, 1927).  
*Dialogues with Rodin* (N.Y., 1931).

Essad bey, *pseud.* (Leo Noussimbaum).

*Mohammed* (Berlin, 1932).

*Mohammed* (N.Y., 1936).

Timmermans, Felix. *Driekoningentryptiek* (Amsterdam, 1923) and *Das Triptychon von den heiligen drei Königen* (Leipzig, 1924).

*The Triptych of the Three Kings* (N.Y., 1936). [The translation, made from the Flemish and the German, first appeared in the *Commonweal*, December 20 and 27, 1935.]

Hitler, Adolf. *Mein Kampf* (Munich, 1925 [Vol. 1] and 1927 [Vol. 2]). *Mein Kampf* (N.Y., 1939). [In addition to the German first editions, a manuscript translation made at, and for, the New School for Social Research, was used as the basis for this translation.]

[Until 1939 there was no complete English translation of *Mein Kampf* available. (The earlier Dugdale, printed in London in 1933, was but a selection of the whole.) To overcome this circumstance a translation, in full, was made under the auspices of the New School for Social Research. This, however, never got beyond the manuscript stage. Reynal & Hitchcock, after making the necessary arrangements with Houghton Mifflin, holders of the American copyright, decided to issue an unabridged edition, using the New School manuscript—with annotations, which Dr. George N. Shuster was asked to supply. In its then present form, however, the translation was found to be somewhat unwieldy and it was at that point that Mr. Ripperger was called in to work on it.

Since the New School translation had been used as a basis for the pub-



lished form, the work of the original translators would, under normal circumstances, have been acknowledged and Mr. Ripperger given a credit line. For political reasons (i.e., within Germany) the translators themselves thought it wiser that their identities be withheld. It was therefore decided that no one be given any credit, and the matter was taken care of through this statement in the publishers' preface: "Mr. Helmut Ripperger, on whom a heavy burden has fallen, and various friends and helpers at the New School for Social Research have likewise given without stint of their time and energy to the translation." A front-page article in the New York *Sun* indicated that the translation was "apparently" Mr. Ripperger's, and two other New York reviewers credited him; otherwise, there was no direct mention of his name.—*The Editors*]

Jacobus de Voragine. *The Golden Legend* (N.Y., 1941). [Translated and adapted in collaboration with Granger Ryan from the Latin edition of Graesse (Leipzig, 1850, and Dresden, 1846). Numerous early manuscript and printed versions of the *Legenda Aurea* (first known as the *Legenda Sanctorum*, and composed in 1255–60) were also consulted. This modern text is the first English translation to appear since Caxton's, of 1483.]

Zweig, Stefan. *The World of Yesterday* (N.Y., 1943). [The translation was made from a German typescript with marginal notes in the author's handwriting. Publication of the work was delayed for approximately six months, owing to the transla-

tor's assignment to the War Department at Washington from July, 1942, to April, 1943.]

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

AMGOT. On July 17 it was reported that there had been set up in occupied Sicily the Allied Military Government of Occupied Territory or "Amgot." Gen. Sir Harold R. L. G. Alexander is the first military governor under this new arrangement.

\*\*\* BABY FLAT-TOP. The Navy's term "baby flat-top," for a craft classed as a combatant carrier converted or built from a merchant hull, gained a foothold in the minds of the lay reader with the release, on July 16, of the story of its remarkable attack on eleven U-boats. \*\*\* TRANS-OCEANIC GLIDER FREIGHTS. Very early in July the first glider "train" from the United States, surviving a towing of 3,500 miles, arrived in England. The single glider, which had an 84-foot wing-spread, carried a ton and a half of freight.

BLACK CAVIAR. The soldier's name for globular ball powder that has been produced for some time in great quantities at East Alton, Illinois. It is made by a new process under water—the speed of the stirring controls the size of the ball—and is turned out in one fifth the time it takes to make ordinary smokeless powder. \*\*\* THE SIX PILLARS OF PEACE. A special commission of the Federal Council of Churches of



Christ first publicized their "Six Pillars of Peace" program on March 19, 1943.

ORIGINATOR OF FIRST RACKET STORE. Jefferson Davis Purcell, originator of the early "racket stores," forerunners of the five-and-ten-cent stores, died in Lexington, Kentucky, on June 27. He was associated at one time with a New York City establishment. To avoid the East's high rents, he moved into the South and opened what is said to be the original racket store in Lynchburg, Virginia, in 1883.   
 \* \* \* WOBBLIE. A new root vegetable, the "wobbie"—a cross between a carrot and a beet, and reported to contain three or four times as much vitamin C as either—has been introduced in Holland. Large areas have already been planted to "wobbies." According to the Netherlands Press Agency in London, this is the first new vegetable to which agriculture has fallen heir for a whole generation.   
 \* \* \* ZOOTERS. It might be well to add "zooters" to the zoot-suit terminology covered in last month's "Thumbtack." This, of course, is the term popularly applied to the wearers of the "pegs" and the "pancake" hats.

## Queries

>> THROWING AN EGG INTO A FAN. Any expression as meaty as "I'd like to throw an egg into a fan" should, I think, be credited to the right man. The *Saturday Review of Literature*, June 26, 1943 (p. 4), attributes it to Oliver Herford. But an "ad" in a *New Yorker*, appearing about the same time,

associates the sentiment with Francis Wilson, the actor. Who *was* the originator?

Roy Sloane

>> RUFUS CHOATE AND THUCYDIDES. It is well known that a lifetime hobby of Rufus Choate, the great nineteenth-century American advocate and lecturer, was the translation of Thucydides' *History of the Peloponnesian War*. Some brief extracts are to be found in Choate's "Journal." Have any other parts of his translation been published elsewhere, and are his notes and manuscripts extant?

Paul S. Clarkson

>> PRIZES FOR MAGAZINE CONTRIBUTIONS. Frank Luther Mott, in his *History of American Magazines* (N.Y., 1930, Vol. I, p. 15), refers to the fact that the *American Museum* "was driven" in 1789 to the offering of prizes for contributions. Was this the first example of the kind in American publishing? Did the practice become common in those early years?

L. L.

>> MISSING WRITERS. My editorial efforts to get in touch with several writers, almost all of whom were contributors to *Weird Tales*, have been unsuccessful. I should like information, therefore, as to the whereabouts of these authors (or their heirs, in some cases): Henry S. Whitehead, Hazel Heald, Alanson Skinner, Everil Worril, C. M. Eddy, Jr., Nictzin Dyalhis, E. E. Speight, H. F. Arnold, J. Schlossel, Harold Ward, George Malcolm-Smith, Robert S. Carr, John Martin Leahy, and J. Paul Suter.

August Derleth



>> WHAT I SAY THREE TIMES. . . . Frederick Keppel attributes to Lewis Carroll this dogmatic assertion: "What I say three times is true." A search in *Alice* and the other books does not turn up the phrase. Can any reader give me the correct ascription?

F. W.

>> COMPILER OF "THE LITERARY GUILLOTINE." Has anyone pierced the disguise of the "Reporter" who presumably compiled *The Literary Guillotine* (N.Y., 1903)? The book is still listed by its title alone in library catalogues. The title page has a question mark preceding three names: Mark Twain, Oliver Herford, and C. B. Loomis.

Ellen Kerney

>> JOHN RANDOLPH ON HENRY CLAY. John Randolph of Roanoke, Virginia, made this uncomplimentary allusion to Henry Clay, according to Bartlett's *Familiar Quotations*:

So brilliant, yet so corrupt, which,  
like a rotten mackerel by moon-  
light, shines and stinks.

When and where and under what circumstances this was said I have been unable to discover. In what context did it appear?

Francis P. Burns

>> COPASETIC. It has been stated that "Bill" Robinson, the Negro singer and dancer, originated the word *copasetic* some thirty or forty years ago, and that it was he who introduced the word to Hollywood. However, my own search into its origin indicates that the word was in use at least seven years before Robinson was born.

I have not, however, satisfied myself on this point. Perhaps some reader has earlier information.

O. J. Mitchell

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

<< DUMAS AND HISTORICAL DETAIL (2:84). Dumas described a visit he paid to the Château d'If and the cell of Dantès at least twice. One account appears in "Comment j'ai fait jouer à Marseille le drame des *Forestiers*," a chapter in his *Bric-à-brac* (Paris, 1861). There he states:

Rien n'y manquait; je dois le dire, ni le corridor creusé d'un cachot à l'autre, ni la mort de Faria, ni la fuite du prisonnier.

Quelques pierres avaient mêmes été tirées de la muraille pour donner plus de vraisemblance à la chose.

En sortant, je donnai au concierge un certificat constatant que toute cette histoire était parfaitement conforme au roman.

The story appears also in "Une Odyssée en 1860." This was published in the journal *Le Monte Cristo* in 1862, but never reprinted in French. However, an English translation came out in 1929 as *On Board the "Emma"*; the visit is covered in chapter 5. Dumas here says:

The *concierge* was an old Catalan who had obtained the coveted post on the plea that she was a countrywoman of Mercédès. . . .

"You have come to see the dungeon of Dantès and the Abbé Faria?" said she. . . .



"Thanks, my good woman," I replied, "but first I would like to see the remains of the coffin of Kléber and the prison of Mirabeau."

"I know nothing of them," said she.

My triumph was complete. Not only had I created what did not exist, but I had annihilated what did exist.

*F. W. Reed  
Whangarei, New Zealand*

<< CUPID'S BOW (1:106). Recent research and excavation point to the probable origin of the conventional type of Cupid's bow. It appears to have been based on forms in current use at the time painters and sculptors began to picture the figures of Greek mythology. The strongly recurved ends are characteristic of Syrian, Egyptian, Persian, and Turkish bows, which carried over into the Christian Era, and remained in actual use, with the Mongols and Turks, until the eighteenth century.

The depressed center or handle also has its counterparts in bows shown in the sculpture of Egyptian and other Middle East regions. Only in the last few years did this form of bow enter into our Anglo-Saxon practice. Its basically sound principles of structure have recently been combined with the art of gluing and preforming; and full recurved tips have been in evidence in tournaments of the last five years—although not, as yet, however, much of the depressed center.

*F. Nagler*

<< SCHOLAR'S COMPANION (3:57). When I first went to school, about 1906, a scholar's companion was a

small box containing pen, pencil, eraser, short ruler, perhaps a pen-wiper, etc.

*Norman L. Dodge*

<< Some fifty years ago, when I was a boy, a scholar's companion was an everyday necessity. School desks were open and each pupil kept his "utensils" in scholar's companions—wooden boxes divided into compartments—of various degrees of fussiness.

*Laurence P. Dodge*

<< This was a small box about eight inches long, two inches wide, and an inch or so in depth. It had a cover hung on metal hinges and a "real" lock and key. The cover usually carried a picture in gay colors—one of my favorites was an old English scene—castle, drawbridge, moat, and all.

No grade-school youngster, I believe, was considered properly equipped at the opening of school each September unless he had his scholar's companion. But it was, I think, beneath the dignity of a high-school student to carry one. Stationery and variety stores sold them at prices ranging from ten to fifty cents.

A boy could tell rather well how he stood with his much admired by the readiness with which she granted him the privilege of carrying her scholar's companion. It took courage, however, to do this, for the lad was sure to be in for a bad time with the gang later on.

*Arthur T. Cole*

[All three of the above replies come from New Englanders.—Eds.]

<< PROTEST MARCHES IN AMERICA (3:11). During the period of trade dis-



ruption in 1808, following the enactment of the Embargo Acts, a protest march took place in Boston. About a hundred sailors who had lost their jobs as a result of the Act marched "behind a flag to ask the Governor of Massachusetts for work or bread" (see Fletcher Pratt's *The Heroic Years*. N.Y., 1934, p. 138).

F. A. B.

<< SPEECHES WITH LONG RUNS (3:39). "The Greatest Thing in the World," the famous speech of Henry Drummond, nineteenth-century Scottish theologian and naturalist, would appear to be a close second to Conwell's "Acres of Diamonds." Augustus Taber Murray, in his Introduction to a reprint published in 1934 at Menlo Park, California, states:

It seems to have been delivered first in some form in 1875, when the author was starting his work with young men. For the next twelve years Drummond used this theme in his talks with boys and young men in Scotland and England. It is recorded, however, that the address in its present form was first given in the United States in 1887. This was at the Northfield Conference conducted by Dwight Lyman Moody, the evangelist, and was in the third week of June of that year.

E. K.

<< TWO-DOLLAR BILLS (1:117, 140; 2:137). [United States Treasury statistics indicate that the two-dollar bill is by no means evenly distributed throughout the major cities. In Boston (and its suburbs) where one finds more of this denomination than in any other urban area, there appears to be no

stigma attached to the use of it. This fact suggested a possible correlation between abundance and acceptability; and A·N·E·Q therefore sounded out a number of widely separated regions. From the reports below, the formula would seem to hold—i.e., in communities where the bill is sparsely distributed it is, in general, somewhat out of favor. One obvious question remains unanswered: Which came first—the scarcity of the bill or its unpopularity? the abundance of it or the absence of any dislike for it?—Eds.]

<< I have spoken to a number of people who admit that they dislike carrying a two-dollar bill, but at the same time they will not associate this attitude with any kind of superstition—it's all a matter of the danger of confusing it with a one-dollar bill (why not a five I cannot myself discover).

Bank tellers appear to dislike this bill even more violently than the ordinary citizen (and store clerks call it a "nuisance," since they have no compartment for it in the cash register). In all, one gets the impression that they are passed on as quickly as possible. A bank official tells me that Negroes are very superstitious about this [see A·N·E·Q 1:140]—although he could not say why—and he felt that they had done much to spread the superstition.

With little effort one can unearth many stories of personal ill-luck brought on by this much maligned piece of paper. Quite another kind of anecdote is, I think, worth noting (this, too, came from a bank official here): Some years ago when James Mellon, brother of Andrew W. Mel-



lon, was president of the bank with which this gentleman is associated, a popular dislike of the two-dollar bill had become very audible. James Mellon suggested to his brother that he exert his influence in a move to discontinue this denomination. The Secretary was favorably impressed and the matter was about to be acted upon quickly when it was suddenly discovered that firms with large payrolls—where payments were made in cash, and quantities of two dollar bills had always been used—were greatly displeased at the proposal. Arguments against handling of ones for payroll purposes were sufficiently strong to win over the Treasury and the printing of the two-dollar bill continued.

*Alice Thurston McGirr*  
*Carnegie Library of Pittsburgh*

<< I myself have never been aware of the existence of any such superstition here. A banker, however, reports that in general their widest use in this region seems to be in payroll envelopes; that in those communities where race tracks are to be found the two-dollar bill is much more in evidence. About 75 per cent of these bills, he says, have their corners torn off when they reach the banks.

Mr. William A. Philpott, Secretary of the Texas Bankers Association, says that the superstition got its start, without a doubt, simply because there were, in the early days, no compartments for this denomination in the money tills and the only simple means of distinguishing them from other bills was to tear the corners off. Beyond that, he adds, there is, of course, no reasonable explanation. He mentions

the fact that in one southern district two-dollar Federal Reserve Bank notes have, because of this fear, been so badly disfigured that an un mutilated specimen on that bank commands a nice premium.

*Julia Ideson*  
*Houston Public Library*

<< A bank official here tells me that his experience has been that there seems to be no special objection to this denomination here. The only people, he says, who do express a real dislike are those who come from New York, the South, and the West.

*Marjorie Wetherbee*  
*Public Library, Fall River*

<< The two-dollar bill here, according to bankers' opinions, is just as likely to be a good omen as a bad one—in the popular mind. I am told that the demand for them right now is greater than it has been in the past, for these are now the only United States currency in Mexico [except coins, possibly; see *AN&Q* 2:137—Eds.].

*Frances Kennedy*  
*Carnegie Library, Oklahoma City*

<< A local feeling against the use of the two-dollar bill does exist here, but it could hardly be called prevalent. A clerk in one of the larger banks said that now and then someone will refuse a two-dollar bill and demand two ones. This reaction is, I am told, commoner right now than it has ever been before. This may, of course, be the result of the influx of war workers into the city.

*Rose C. Suttay*  
*Public Library, San Francisco*



<< RAIN AFTER BATTLE (3:56). Your correspondent is correct in assuming that the belief is a very ancient one. It gained its greatest impetus, however, during the days of Frederick and Napoleon (when mass artillery was first used). It was revived during World War I. And it has cropped up again in this war. For example, Harrisburg had a wet spring; and I overheard both a domestic worker and a paper hanger in the house bitterly excoriating the Nazis for starting the war and ruining the weather.

Richard Gordon McCloskey

<< EARLY TELEPHONE SALUTATIONS (2:182; 3:44). It is probable that the first telephone salutation was "Ahoy" or "Hoy, hoy." Alexander Graham Bell, referring in a letter written in 1914 to his early telephone experiments, said, "I have never used the exclamation 'Hello.' . . . My call is, and always has been, 'Hoy, hoy.' "

There seems to be no sure way of determining just when or by whom "Hello" was first used.

R. T. Barrett

<< PAUL BUNYAN AND MODERN FOLK HEROES (2:152 *et al.*). An account in Herbert Asbury's *Ye Olde Fire Laddies* (N.Y., 1930, pp. 178-9) says that the "Bowery Mose" of B. A. Baker's popular plays was based on an actual person—this does not agree with Baker's own statement (*A·N·&·Q* 2:152). According to Asbury, the "Mose" plays were largely written around the exploits of Moses Humphreys, a typesetter who seldom followed his trade. Humphreys, popularly known as "Old Mose," was a

famous leader among the Bowery B'hoys and a fireman in the Washington Engine Company No. 40. He was "a huge man with a great shock of flaming red hair, and was probably the most ferocious street brawler New York has ever produced."

Ironically enough, the only man who ever "whipped" Old Mose was "Hen" Chanfrau, the elder brother of the actor Frank, who made his name and fortune in the Mose plays.

<< GAMES INVENTED BY FAMOUS PERSONS (3:10, 48). Edward Longstreth's compilation called *What'll We Do Now?* (N.Y., 1928) covers many games invented by the contemporary great and near-great.

V. C.

<< GILDED BEAUTY (3:57). Several actual accounts of poisonings caused by the application of gilt on bare skin have appeared in the popular press in recent years.

On August 28, 1927, the *American Weekly*, a newspaper supplement, ran a story about Lucille Devigne, a French dancer, who gilded herself before a performance and died in the course of her act. Five years later (October 30, 1932) the same paper mentioned one Jacqueline Brown, also a dancer, who was many weeks in recovering from a similar poisoning. And again—in the February 18, 1934, issue—appeared an account of Henrietta Branchard, another dancer who died from the same cause. This article also gave a perhaps apocryphal anecdote of Caligula, the Roman emperor. He is said to have issued instructions for the gilding of each member of a



ballet troupe; and to Caligula's brazen amusement, they all died.

*Eve Skidmore*

<< RICH MAN, POOR MAN (2:134, 155; 3:12). Living as a child in a country rectory of North Oxfordshire, I recall from 1875 onwards the jingle as given by Julia Nichols with the second line: "Rich man, poor man, beggar man, thief." The alteration to "Gentleman, apothecary, ploughboy, thief" came a few years later and did not meet with general acceptance. I was content with the "ploughboy," but did not see why the "apothecary," of whom I knew nothing, should be singled out for notice. The variant mentioned as American—"Doctor, lawyer, merchant, chief"—is quite unknown to me and seems obscure in its final word. What are children supposed to mean by it? Has it come in as a rhyme to "thief" and does the line which ends with that word begin the list, cutting out "tinker, tailor," etc.? [See A·N·T·Q 3:12.]

*Senex*

<< To find the date of marriage with fruit stones: "This year, next year, sometime, never." To find the status of your husband, with dog-tail grass, which has its seeds arranged evenly on both sides of the stem:

Tinker, tailor, soldier, sailor,  
Rich man, poor man, beggar  
man, thief.

To find your wedding dress, on the same blade of grass: "Silk, satin, velvet, cotton, rags." And to find how you will go to church, on the same blade: "Coach, carriage, cart, wheelbarrow."

On the buttons of boots or a dress we would count off: "He loves me, he don't, he'll marry me, he won't, he would if he could but he can't." I remember discussions as to whether the last clause should stand as one or as two.

I recall a very elaborate counting divination, I think American and in one of Elizabeth Robins' books:

One I love, two I love, three I  
love I say, four I love with all my  
heart, five I cast away, six he loves,  
seven she loves, eight they both  
love, nine he comes, ten he tarries,  
eleven he courts, twelve he marries.

*M. H. Dodds*

[From *Notes and Queries*, April 24, 1943, p. 264.]

<< There is a very famous scene in Gounod's *Faust* in which Marguerite tells her fortune from the petals of a daisy. In Act III, scene x, she says: "*Il m'aime!—Il ne m'aime pas! . . .*"

*E. K.*

<< "HOSEY" (2:120, 153). As children we used to lay claim by the word "cobs" and "bags I."

*Hibernicus*

<< This word in the connection quoted clearly means "to divine" (divination). I suggest, therefore, it is a corruption of *osier*—"to osier him" would be to apply the osier twigs in searching him out. This seems to be supported by the alternative word "divvy" (divine, divination) quoted at the last reference.

*A. J. H.*

<< I suggest that this is a form of the word "choose." In the north of Eng-



land we say of a person who is very particular and makes a great fuss about selection, "You're very choosy."

M. H. Dodds

[From *Notes and Queries*, April 24, 1943, p. 265.]

<< SEASONAL MOONS (3:39). That there was a "planter's moon" in the Middle West in the 1840's is indisputable. A St. Louis publication, *The Western Journal*, contained (January, 1848, p. 23) an article which stated:

That the light of the moon exerts an influence upon vegetation can scarcely be doubted. . . . we conclude that a plant which should come up at a time when the moon shone during a considerable portion of the night, and was on the increase, would grow with more vigor than if it should come up when the light of the moon was decreasing.

This superstition still persists, I am told, in certain parts of Pennsylvania as well as in the Middle West.

H. Burke

<< "TUNKET" (3:28). I have heard this expression a number of times—it is most effective if along with it goes a striking of the left palm with the right hand. "By tunket!" like "by cracky!" is a kind of Yankee "Eureka!"

It comes, probably, from that other old New Englandism *tunk*, meaning "a stroke," "a blow with the fist." Joseph Wright's *English Dialect Dictionary* (1905) defines it in that way, and lists it as being in use in contemporary provincial England.

Raymond J. Walker

<< This mild expletive was formerly

—and may well still be—in common use in rural New England. The word is probably a euphemism for *Tophet*, since it most commonly occurs in the phrase "What in tunket!" (which Don Marquis' rowdy cat Mehitabel would translate as "Wotthehell!")

Earle F. Walbridge

<< WOMEN IN MEN'S CLUBS (3:27). The Harvard Club of New York City opened its doors to women in 1941. For this purpose most of the club library was remodeled—a ladies' lounge, dining room, and serving pantry were the outcome. Newspapers explained this move as a result of declining revenues.

E. F. W.

<< AN AMERICAN EUPHUISM (1:125 *et al.*). In Wabash College (Indiana) this was traditionally "going to Egypt" for many generations of students. The phrase referred to a particular place, however.

Ted Robinson

<< BURNING OF WITCHES IN NEW ENGLAND (2:128 *et al.*). Concurrent with the popular myth that Salem witches were burned is the widely-held assumption that executions for witchcraft in this country were confined to the Massachusetts Bay Colony. The Archives of Maryland, however, record a number of instances of criminal prosecutions for witchcraft, both on vessels on the high seas en route from England to Maryland and in the Province itself. In several cases the accused were convicted and executed (by hanging, of course). (See "Witchcraft in Maryland" by Judge Francis Neal



Parke in the *Maryland Historical Magazine*, December, 1936, pp. 271-98.) I suspect that similar examples are to be found in most, if not all, of the early American colonies.

Paul S. Clarkson

<< RAILROADS IN AMERICAN FICTION (2:43 *et al.*). A story called "A Railroad Romance" appeared in the *Living Age* for October, 1853 (pp. 225 ff.). It took the form of a letter and was signed "W."

G. A.

<< DESIERTO DE LOS LEONES (3:38). I could find no explanation for the "Leones," but I did unearth a justification for the "Desierto" in Thomas Gage's *A New Survey of the West-Indies* (London, 1677; from the 1648 edition). The pertinent portion reads:

But more Northwest-ward three leagues from *Mexico* is the pleasantest place of all that are about *Mexico*, called *La Soledad*, and by others *el desierto*, the solitary or desert place and wilderness. Were all wildernesses like it, to live in a wilderness would be better [than] to live in a City. This hath been a device of poor Fryers named *discalced*, or barefooted *Carmelites*, who to make shew of their hypocritical and apparent godliness, and that whilst they would be thought to live like Eremites, retired from the world, they may draw the world unto them; they have built there a stately Cloister, which being upon a hill and among rocks makes it to be more admired. . . .

The paragraph continues with a description of the caves within the confines of the cloister proper and the

"rare devices for mortification" that lie in the oratory—"disciplines of wyar, rods of Iron, hair-cloths, girdles with sharp wyar points to girdle about their bare flesh. . . ." It speaks also of the "gallants, and ladies and Citizens from *Mexico* who make merry in those desert pleasures." It is they who carried sweetmeats, alms and fabulous treasures to the "Eremites"—". . . truly Satan hath given unto them what he offered Christ in the desert. . . ."

Richard Gordon McCloskey

<< COMMUTERS' CLUB CARS (3:27). In the summers of 1895 to 1900 the New York, New Haven and Hartford Railroad ran a special train called "The Dude" from Boston to Woods Hole. It continued operation on some basis, I believe, until as late as 1914, possibly later. Commuting businessmen paid the railroad a lump sum at the beginning of the season for the use of special parlor and baggage cars. In addition to this charge they paid the usual fares for the journey. At the end of each season part of the original down-payment was refunded. In practice this refund was so large that the total cost was not great. The special cars could also be used by the families and guests of the members.

Lillian F. Carr

<< A former inspector of passenger equipment on the New York Central assures me that commuters' club cars were put into use by this firm at least fifty years ago, possibly earlier.

The first of these cars ran from Peekskill and from Croton to New York, and return. In each were two or three tables and wooden (movable)



chairs; the remaining space was used for baggage and express. Some of the cars, I understand, were composite baggage-and-passenger arrangements with the partition cutting off the baggage compartment removed.

The present Club Car Associations are, in all likelihood, an outgrowth of this earlier custom.

P. V. D. Lockwood

<< LITERARY HANGOUTS (3:58). Your inquirer is, I think, right in associating literary hangouts with theater life. Several come to mind which have nothing to do with public theaters, little or otherwise, but have sprung up through "workshop" groups in colleges and universities, sometimes faculty enterprises.

New York has, among other places of this kind, Sardi's, in the very center of the theater district. In earlier days a number of the literati would cluster about some newspaper or magazine and hold their gabfests at a neighborhood restaurant such as Pfaff's on lower Broadway. (This, of course, was the place made famous by Walt Whitman; and Howells, it will be remembered, described his visit there in *Literary Friends and Acquaintances*.)

Louis S. Friedland

<< DANIELLO'S POETICA (3:57). Daniello's *La Poetica* is generally accepted by Italian scholars and others in the field as the first "modern" critical defence of poetry in the Aristotelian tradition. Joel Spingarn—as well as Saintsbury—can be cited as authority for this view. His *History of Literary Criticism in the Renaissance* (N.Y., 1920) is the only book I know

of that discusses Daniello at considerable length, supplying paraphrases and translations of important passages. (Ralph C. Williams' article, "The Originality of Daniello," *Romanic Review*, January–June, 1924, may prove of interest to Mr. Hamill.) Charles Sears Baldwin, in his posthumously published book, *Renaissance Literary Theory and Practice* (N.Y., 1939), makes no mention of Daniello.

So far as I can discover there are no English translations of *La Poetica*; nor are there any in French or German.

Louis S. Friedland

<< MORGAN HERBERT, EDITOR (3:40). "Morgan Herbert" was the pseudonym of Margaret Morgan Herbert Mather, born in Monmouth County, New Jersey; she died in 1900 at Bound Brook, in the same state. She was evidently a close relative of Henry William Herbert, but I have not been able to discover the exact relationship. On October 24, 1866, she married DeWitt Clinton Mather. Besides editing the *Poems* of "Frank Forester," she is supposed to have written *Hunting Now and Then*, *The History of Polo*, and *A Biography of Fox, a Celebrated Polo Pony*, traces of which I have not found.

T. C.

---

"Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.



The cover features a series of parallel diagonal lines running from the top-left to the bottom-right. A solid black rectangular box is centered horizontally and vertically, containing the title and subtitle in white text.

# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

SEPTEMBER, 1943

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

Walter Pilkington and B. Alsterlund

## Notes

### *The Picture Gallery: A "First" in American Magazines*

THE *Illustrated London News* had seen only two years of publication and the *London Pictorial Times* one year when there appeared in the United States what could be called an American counterpart. The English publications, accompanying their news stories with "spot" illustrations, had proved popular here, and it was likely that a similar venture, emphasizing the American scene, might do well. It is generally assumed that the earliest American illustrated weekly was *Gleason's Pictorial Drawing-room Companion*, which came out in 1851. However, the *Picture Gallery of the New and Old Worlds*, placed on sale in New York City on May 4, 1844, and initiating a long series to which the current *Life* is the successful capstone, actually antedated *Gleason's* by a substantial period.

The *Picture Gallery* has long been forgotten. No complete file appears to exist, and no issues are cited in Gregory's *Union List of Serials*.

Its publisher was Henry Wikoff, the much-traveled American whose

diplomatic and romantic adventures were meat for the gossipers of the mid-century. Wikoff, whom James Gordon Bennett nicknamed "Chevalier," had, earlier in the year 1844, established the short-lived *New York Republic*, a daily newspaper. Duff Green, journalist and politician, was a partner in this enterprise.

The first public notice of the proposed *Picture Gallery* appeared in the *Republic* of April 19, 1844, in the form of a long prospectus, part of which read:

To be published shortly, a splendidly illustrated weekly journal of Science, Literature, Art, and General Information, to be entitled the PICTURE GALLERY of the New and Old Worlds, To consist of sixteen large folio pages, containing Sixty Four columns of Original Contributions, by Authors of Ability, Reviews of New Works, Critiques on the Fine Arts—particularly the productions of native talent, and of Works of Art in the possession of our own countrymen, and of Music and the Drama, to which will be added a correct and impartial Summary of all the most interesting News, Foreign and Domestic, of the Week. The whole to be Splendidly Illustrated with nine magnificent Engravings, Comprising Beautiful Views of the Scenery and Public Buildings of England, France, and the United States, together with Portraits of Distinguished Persons of Europe and America, with Biographical Notices appended, and general Caricatures, both Foreign and Domestic—The productions of Native and other Artists, who have successfully competed in Europe with those of France and England



in the higher works of the "Graphic Art." . . .

Then followed a long discussion of "The Arts" and at the end a request that advertisers should send their puffs to James Mowatt & Co., "sole Agents of the 'Picture Gallery,' 174 Broadway, New York." The whole of this advance notice was reprinted in full in each of the next twelve issues of the *Republic*.

The new magazine was warmly, if prematurely, greeted by the *New-York Daily Tribune* on May 2, 1844 (p. 2):

"The Picture Gallery."—This is the title of a really splendid weekly publication on the model of the *Illustrated London News*, the publication of which has just been commenced in this city.—It is by far the most imposing and elegant miscellaneous weekly ever attempted in this country; and if the proprietors will keep the literary character of their paper on a par with its embellishments, its entire success may be safely calculated.

The *Tribune's* point was well taken. For although many American journals had, before the day of the *Gallery*, carried illustrations—a fact which did not escape Frank L. Mott in his *History of American Magazines*—the new journal appears to have been the first to try to integrate news and pictures after the manner of the *Illustrated London News*.

On the actual day of first publication of the *Gallery*, the *Tribune* ran an advertisement which, by its reference to the "second edition," might seem to indicate that the new magazine, with even more illustrations than the

prospectus had promised, had been amicably received:

HURRAH FOR THE PICTURE GALLERY. A second edition will be ready at 10 o'clock this morning. Carriers can now be supplied. 20 Magnificent Engravings embellish this splendid sheet. Price 12½ cents. \$9 per hundred. Call early, if you wish a copy.

The Boston *Morning Chronicle* cited its resemblance to the London *Pictorial Times* and acknowledged it as "a first attempt of the kind in our country."

During the weeks following May 4, the close connection between the *Republic* and the *Picture Gallery* (both published at the same address) is evident—the daily ran long advertisements for the weekly. These were largely notices reprinted from other papers; a few excerpts give a fair notion of the contents of the *Gallery*:

tomorrow's number [furnishes] . . . a succinct account of the Philadelphia riots, illustrated by admirable wood engravings of the fight at Kensington [*True Sun*]. . . The cuts are admirably executed, more especially we would mention the portrait of John Harper. . . It has the advantage over foreign journals, that while its wood cuts are equally good, its matter is local [*Daily Plebeian*]. . . The first number contains good likenesses of the late Gov. Lewis and the Mayor elect of New York, James Harper. There is, too, a fine view of the New York Exchange [*Albany Evening Journal*] . . . beautifully printed on a large, fine sheet, in double quarto pages, and besides a great variety of miscellaneous reading, it contains a profusion of portraits of distinguished



men, views of public buildings, and interesting sketches from wood engravings [Worcester *Palladium*] . . . wood cuts . . . representing the interior of the Tombs, another the inauguration of Mayor Harper, and a third, the likeness of M. Vieuxtemps, the great violinist. The best of them, however, is an outside view of the Hall of Justice [New York *Evening Post*].

Only three issues of the *Picture Gallery* have come to light. The fourth number (May 25, 1844), in the collection of the American Antiquarian Society, contains nine illustrations, some of them of half-page size. They are largely views of American scenes. The New York Historical Society owns four pages of the second number (May 11, pp. 21, 22, 27, and 28): Page 21 is devoted to a full-page illustration of "Louis Philippe's Annual Visit to the Chamber of Deputies," accompanied by a short text; page 22 has no cuts and is filled with editorials and domestic news and a "Commercial Summary"; on page 27 are literary notices and excerpts such as "American Scenery" from Godley's *Letters from America*, an "Interesting Anecdote of Bernadotte" from Wilks's *Sketches of the South of India*, and "Popular Superstitions" from Pettigrew's *Superstitions of Medicine and Surgery*; and page 28 contains a half-page cut of the "statue of George IV, Trafalgar Square, London." Number Three of the *Gallery* (June 29, 1844) is in the possession of the British Museum.

The *Gallery* survived only a few issues. Its failure is perhaps explained in an account appearing in the first

number of *Frank Leslie's Illustrated Newspaper* (December 15, 1855):

So far as the artistic execution of the illustrations was concerned, it [the *Gallery*] was extremely creditable, but they were scanty in number, and were not brought out with that promptitude, which was necessary to give them value as intelligence. After a few issues, the publication was dropped, owing partly to the want of the artistic experience necessary in the conduct of such an enterprise, and partly to the insufficiency of skilled hands to carry it on. The time had not, in fact, arrived when these deficiencies could be remedied by extraneous aid from other establishments, the number of wood engravers in our city being at that time extremely limited, and the prices obtained by them, from the leading publishers, such as no newspaper could afford.

A considerable lag between an event and the *Gallery's* report and illustration of it, the reviewer added, only hastened the death of the magazine.

Facilities for the perfection of a weekly of that nature were, certainly, still rather far off. But as a first in its field the *Picture Gallery* made at least an impressive rustle.

M. J. P.

### Coffa-Houses and the Coffee Man

George Sandys's reference (1615) to the "Coffa-houses" in Constantinople is cited by the *OED* as the first recorded use of a word for coffee-house. There is, however, an earlier mention to be found in the account of a journey made to Turkey by William



Biddulph. The passage appears on page 66 of his *Travels of Certain Englishmen into Africa, Asia . . .*, published in London on his return there in 1609:

Their *Coffa* houses are more common than Ale-houses in England; but they use not so much to sit in the houses as on benches on both sides the streets neere unto a *Coffa* house, every man with his Fin-ion ful; which being smoking hot, they use to put it to their noses & eares, and then sup it off by leasure, being full of idle and Ale-house talke whiles they are amongst themselves drinking of it: if there be any news, it is talked of there.

"Coffee man," on the other hand, appears to have been a somewhat later term. The *OED* gives its first recorded use as 1673. But Oxford had a coffee-house in 1650, London in 1652. One would therefore expect a name for the owner of such an establishment to turn up soon afterward. A ballad from the Anthony Wood collection may contain the earliest known use of the word—at least it pushes the date back to 1662:

And then the Coffee man immediately,  
Looking out at window heard a doleful cry,  
Lord have mercy on us, we are all undun,  
We know not how these miseries to shun.

The whole broadside, "A Sad and True Relation of a great fire or two," may be found in Hyder E. Rollins' *The Pack of Autolycus* (Cambridge, Mass., 1927, p. 105).

George S. McCue

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

FOODACCO. A new medium of exchange in surplus foods, invented by Allied prisoners of war, is known as "foodacco," according to an AP dispatch dated August 13, quoting from the new (American Red Cross) "Prisoners of War" bulletin. . . .  
BARUCH BENCH. A dispatch (New York *Herald Tribune*) from Quebec, August 23, stated that the no-visitors regulations were so severe at Chateau Frontenac, where most of the participants in the recent conferences were quartered, that Stephen T. Early, White House press secretary, set up in a nearby park his "Baruch bench." The name is a nod to Bernard M. Baruch's practice of holding conferences on a Washington park bench. . . .  
AMG. Not long after AMGOT (Allied Military Government of Occupied Territories) first appeared in print it was denounced as an unprintable Turkish word. Immediately the War Department shortened the form to AMG (Allied Military Governments).

JOHN DUFEE AND WALLACE HERRICK. John Durfee, the OWI's "commentator," and Wallace Herrick, its (more recent) "military analyst," were identified on August 1 as two more of radio's synthetic personalities. These two pseudonyms are said to clothe the foreign-broadcast point of view of James Warburg, who, according to certain Washington comment, has so



dominated that division of the OWI that one is easily tempted to call it the "Office of Warburg Information."   
 \*\*\* BONDADIERS. Salesmen enrolled for the Third War Loan Drive became "bondadiers" in a news story appearing on August 26. According to former Governor Alfred E. Smith, they are in for some "walking and talking" and will have to "pound the sidewalks as they have never been pounded before."   
 \*\*\* GRUMLINS. Representative Sam Rayburn, in a speech before the alumni at East Texas State Teachers College on August 6, flayed grumblers on the home front and called them "grumlins."   
 \*\*\* DAZZLEDUST. Credit for the coining of the word *dazzledust*, wrongly assigned to Congresswoman Clare Boothe Luce, goes to Ada Patterson, who used it in an article called "Why So Many Women Hate Men" (*Harper's Bazaar*, March, 1929). The term refers to that substance which Mother Nature "throws into our eyes" in order to create an illusion and sweeten the realities.

BLOOD, SWEAT AND TEARS. Prime Minister Churchill, one is reminded, used the famous line on "blood, sweat and tears"—or at least the substance of it—in 1931 when he wrote *The Unknown War: The Eastern Front*. On the first page, in a reference to the Czarist Russian armies, he says, "their sweat, their tears, their blood bedewed the endless plain."

## Queries

>> TO KICK UPSTAIRS. A common expression in this bureaucratic and

military world of ours is some form of *to kick upstairs*, meaning, of course, to get an influential figure out of the way by giving him a post with a more impressive title (and possibly more pay) but with little or no real authority.

The standard reference books do not appear to have clarified the origin of the phrase (the *OED* date is 1821). I have come across one recorded usage, however, that carries it back to the year 1684, when Lord Rochester was relieved from the direction of finance and given the more dignified but less lucrative and important post of Lord President. According to Macaulay (*History of England*, London, 1913, Vol. 2, p. 268), Halifax said, at that time:

I have seen people kicked down stairs, but my Lord Rochester is the first person that I ever saw kicked up stairs. . . .

Can Halifax be taken as the originator, or is there earlier evidence?

*Richard Gordon McCloskey*

>> COMMEMORATIVE SERMONS AND SERVICES. A short time ago I read an account of a sermon preached annually in the Baptist Meeting House in Little Wild Street, London, on November 27, commemorating a particularly devastating storm that took place in 1703.

I wonder whether services of this kind, reminders of natural disasters, "acts of God," are at all common today in the United States?

>> UP-TO-DATE PIRATES. In what parts of the world—excluding all mention, perhaps, of the Germans and Japanese—are pirates to be found? It



is highly probable, I suppose, that the general disruption of ordinary police coverage has, in the last few years, encouraged practices of this kind.

W. R. Grubbe

>> CHICAGO FOLK-LORE SOCIETY. Can anyone supply reasons for the change in name of the Chicago Folk-Lore Society to the International Folk-Lore Association in or after 1893? Since the new name was not adopted until after the World's Folk-Lore Congress of the Columbian Exposition, July, 1893, and hence could have had no publicity value for either the Congress or the Chicago Folk-Lore Society, which had a large part in sponsoring it, I am forced to interpret the new name as reflecting the broader scope of the organization's work. This broader focus grew naturally out of the international congress, third of its kind, and the change in name enabled the group to retain in various official and honorary capacities the names of many illustrious foreign folklorists who attended the congress in person or assisted in planning it.

What, if anything, did the jealousy between the American Folk-Lore Society and the Chicago group have to do with this change?

Wayland D. Hand

>> ANGLO-AMERICAN KNIFE AND FORK. One of the minor social differences between the English and the Americans can be seen in the use of the knife and fork. Fork in left hand, knife in right is the constant rule with the British. An American, however, appears to use his right hand for the fork, moving it into the left only to

leave his right free for the occasional use of a knife.

Was not the English custom widely followed here at one time? Has this change been acknowledged? and written about?

Constance Holt

>> "MAKE A MONKEY OUT OF —." Can one of your readers give me the origin and precise meaning of "He made a monkey out of —"? A search through a dozen phrase books has turned up nothing.

H. S.

>> "WHAT YOU DON'T KNOW WON'T HURT YOU." I should like some kind of factual information—however slight—about the first use of "What you don't know won't hurt you." It does not appear in the standard reference books.

Robert F. Mangold

>> NERISSA'S RING. If I may supplement the earlier query—already answered by Tiffany Thayer and Paul S. Clarkson (*AN&Q* 1:126; 2:87)—with a further inquiry, I should like to ask whether the name Nerissa was used in any of the pre-Shakespearean stories. That is, had the name the present connotation in the popular mind, so that an Elizabethan audience would understand the allusion? If not, why has the Rabelaisian meaning attached itself to this passage? The lines that immediately precede do not seem to me to justify it.

J. H. Brennan

>> INSCRIPTION AT FERNEY. In the summer of 1929 I paid a visit to Vol-



taire's place at Ferney (near Geneva). In the chapel, over the door of which could still be read Voltaire's inscription, "*Deo erexit Voltaire*," I noticed the remains of a tablet on the wall of what was probably the chancel. The carving of the long inscription on the tablet had been completely chiseled off. Visitors to Ferney, during Voltaire's lifetime and afterward, seem to have ignored this tablet. Possibly one of your readers may have come across a description of it in its unmolested state.

*F. L. Pleadwell*

>> WICKER COVERING FOR WINE BOTTLES. Shall I be shouted down for asking the name given to the wicker case in which a wine bottle is often enclosed?

*Cautious*

>> LADY WEBSTER OF PILL FAME. Lady Webster After Dinner Pills have been used for well over a century, according to a consensus of opinion among Baltimore doctors. But none of these doctors has been able to trace the Lady Webster for whom these laxative tablets were named. Can anyone place the good woman?

*Richard Gordon McCloskey*

>> ANIMAL HABITS AND WEATHER PREDICTIONS. One often hears weather forecasts such as these—"The squirrels are gathering nuts early this year—we shall have a long winter," "The swallows are flying low tonight—that means rain tomorrow," etc.

Beyond general dissertations explaining the scientific basis (if any) of these natural phenomena, have any

actual statistical studies been compiled and published demonstrating the accuracy (or lack of it) in such prognostications?

*Paul S. Clarkson*

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

<< "TUNKET" (3:78 *et al.*). There is a legend that assigns the origin of this word to Newburyport, Salem, or Marblehead, in the days of the Puritans. A woman whose name was Tunket is said to have caused a mild riot at high noon by her wanton acts on the main street of the village.

The expression—still popular among people who retain old family homes from generation to generation—has taken on with us a purely descriptive quality. Its use as an expletive is unquestionably a degenerative one. An elderly native of Essex County, Massachusetts, who, like me, comes from a sea-faring family, corroborates my impressions. We are both able to trace our ancestors' use of the word as far back as 1750.

To my knowledge there is no similarity in meaning (or usage) between *Tophet* and *tunket*, nor have I ever known them to be confused. I have lived in rural New England all my latter years, and have heard these two words used only by people who are, directly or remotely, natives of north-eastern Massachusetts.

*Randolph H. Hill*

<< PUMPERNICKEL (3:24, 59). Friedrich von Logau (1604–1655) men-



tions *pumpnickel* as bread in one of his epigrams. The name is therefore older than the Napoleonic wars. The derivation quoted (3:59) seems to be a good sample of "popular mythology"—it pleases but it does not convince. Serious etymologists remind us that *pumper* means kernel, the essential part of grain, hence in Austria: *pump-gergesund*; in Bavaria: *kerngesund*; and both of these mean healthy to the core (cf. our expression "bumper crop"). The second part of the word, *nickel*, occurs also in German dialect as the name for bread. *Pumpnickel*, then, would mean kernel-bread. It is, actually, bread baked from unbolted, coarsely-ground rye.

On the other hand, the Osnabrueck legend (3:24) has a credible element. It might be added here that in that memorable famine of 1443 the whole rye (not wheat) bread was baked in a tower that is still in existence and is called, to this day, *Der Pernickel* (some have explained this as a derivative of the Latin *bonum paniculum*, the name given to the famine bread). To go a step further, *pumpnickel* itself has been referred to as a corruption of *bonum paniculum*.

With such conflicting data it is probably wisest to agree with the *OED*'s verdict, "Origin unknown."

Rudolf P. Hommel

<< SCHOLAR'S COMPANION (3:73 *et al.*). In Pennsylvania, some forty years ago, a "companion" was a long, narrow, wooden box for pen and pencil. I have not seen the word in print nor have I heard it since that time. A Sears, Roebuck & Company catalog

of the period might turn it up, however.

Archer Taylor

[The 1896 catalog lists six "companions," ranging in price from three to eight cents. The most costly and elaborate is described as:

"Combination Lock" Scholars' companion, hardwood box, with three compartments, sliding cover fastened by combination lock on end of box. A favorite with scholars.

The least expensive was:

Whitewood Box Scholars' Companion; furnished with lead pencil, pen, penholder, slate pencil and six inch wood ruler; weight 3 oz.

References to them may be found in Sears catalogs as late as 1903; Montgomery Ward & Company, on the other hand, lists them until 1914.]

<< In the 1840's writing books were also called scholar's companions. Some of these old ones, I remember, had woodcuts of little girls, some swinging under trees and others sitting on the ground, writing and drawing in their "companions."

Randolph H. Hill

<< These utility boxes are even now being sold in the five and ten cent stores of Atlantic City—but under the name "School Companion."

T. O. M.

<< In the early twenties we simply called them pencil boxes, yet the gadget that won me over most wholeheartedly was the collapsible drinking cup with lid.



I am told that the name "Scholar's Companion" was at one time printed in an arc on the cover of the box—which might seem to indicate that it was originally a trade name.

*Elizabeth Anne McKenna*

<< COPASETIC (3:72). I have a letter written by John O'Hara to Dr. Percy Fridenberg, December 3, 1934. In reply to one of several inquiries about the vocabulary of his *Appointment in Samarra* O'Hara said:

"Copacetic" is a Harlem and gangster corruption of an Italian word. I don't know how to spell the Italian, but it's something like copasetti. In American it means all right. Bill Robinson, whose favorite word it is, has an expression: "Everything is copacetic, everything is rosy and the goose hangs high. . . ."

*James Sandoe*

<< LIEUT. FREDERICK GARRISON (1:104, 127). Forty-four "Mark Malory" stories by "Lieutenant Frederick Garrison, U.S.A.," one of Upton Sinclair's pen names as a pulp writer, are listed in Frank M. Kegel's "The Early Work of Upton Sinclair," an unpublished master's thesis submitted to Washington Square College, New York University, in 1941.

Sinclair, later, also took over the writing of the "Ensign Clarke Fitch, U.S.N." stories from Henry Harrison Lewis, editor of the *Army and Navy Weekly*, a Street & Smith publication (see Sinclair's *American Outpost*, New York, 1932, pp. 69-71).

*Earle F. Walbridge*

<< JOHN RANDOLPH ON HENRY CLAY: A CORRECTION (3:72). The

quotation frequently referred to as John Randolph's rebuke of Henry Clay is, I now find, incorrect on several scores. William Cabell Bruce's *John Randolph of Roanoke* (N.Y., 1922) gives it (Vol. 2, p. 197) in this form:

Edward Livingston of Louisiana, the present Secretary of State, wields a pen such as no man in the United States but himself can wield; therefore, Edward Livingston wrote the Proclamation. Fellow-citizens, he is a man of splendid abilities, but utterly corrupt. He shines and stinks like rotten mackerel by moonlight.

In an addendum to this, Bruce acknowledges the fact (p. 766) that the simile has been widely accepted as Randolph's characterization of Clay, but states his own belief that there is no real authority for this attribution.

*Francis P. Burns*

<< The entire speech from which this famous quotation comes is reported by William Cabell Bruce [*op. cit.*]. Bruce, in pointing out that Livingston was the butt of Randolph's jibe, drew upon the unpublished "Personal Memoirs" of Dr. John S. Kirkpatrick, who claimed to have reported Randolph's "exact words without mutilation, retrenchment, or softening down."

The allegation of Livingston's corruption refers, of course, to the defalcation of one of his subordinates when he was Customs Collector of the Port of New York. Livingston was not responsible but did make complete restitution.

*Paul S. Clarkson*



<< EARLY TELEPHONE SALUTATIONS (3:76 *et al.*). The common telephone salutations of the Spanish American countries might also be noted.

The two most widely-used forms, common in most of the Spanish-speaking countries, are: <<Aló>> ("Hello") and <<¿Quién habla?>> ("Who's speaking?").

In several of the individual countries the custom is:

Mexico—<<Bueno>> ("Well")

Argentina and Uruguay—<<Hola>> ("Hello")

Colombia—<<A ver>> ("Let's see")

There are variations of these in Portuguese-speaking Brazil. And in Spain, the mother country, one usually says <<Diga>> ("Speak").

Francis Hayes

<< SPEECHES WITH LONG RUNS (3:39, 74). Don't forget George Alexander Stevens (1710-1784), the Britisher who enjoyed a fairly successful career on the stage and is best known historically for his *A Lecture on Heads*, a commentary upon the "reigning follies of the day" (*DNB*)—an outgrowth of his *Dramatic History of Master Edward, Miss Anne, and others* . . . (London, 1763). Stevens' first lecture—complete with props—was given at the Haymarket in April, 1764. He toured the rest of England as well as the United States and is said to have made about £10,000 on the platform. His *Lecture on Heads* was bought in 1774 by Charles Lee Lewes, who continued to deliver it for some time and afterward published it. A traditional part of the performance was the lecturer's manipulation of several sculptured heads.

Add also the similar divertissements of Charles Mathews and others of his kind, all of whom enjoyed a considerable popularity within the nineteenth-century theater. What, for that matter, of the readings of Charles Dickens?

James Sandoe

<< FOURTH OF JULY: EARLY OVERSEAS ACCOUNTS (3:55). Gouverneur Morris, in his *Diary of the French Revolution*, jotted down a number of pertinent remarks. The last three of the four July 4 entries (1789 to 1792) are concerned almost entirely with his immediate surroundings, personal engagements, the weather, etc. The 1790 entry was made in London and has no bearing whatsoever on the holiday. But in 1791 (Paris) he did, however, mention dining "at Mr. Short's with the Americans in Town and the Marquis de La Fayette." Paine, he said, was there, "inflated to the Eyes and big with a Litter of Revolutions." And in 1792: ". . . My countrymen dine with me and some of them stay till nine o'clock."

The 1789 entry is perhaps worth quoting at some length (this, too, written in Paris):

. . . Before all Things I am reminded as I go along that this Day, the birthday of our Republic, demands our filial Acknowledgements. A Day now at length Auspicious, since by the Establishment of our new Constitution we have the fair Prospect of enjoying those good Things for which we have had so hard a Contest. . . . Feel with me the Transports which I cannot but feel when every Letter from America brings Confirmation of the public Happiness and announces some



additional Cement to our national Union or some useful Exhibition of national Authority. The Opposition sickens with mortal Symptoms and I hope and trust that our Countrymen will have the Wisdom to wait, before they attempt Amendments, for those Lights of Experience which are the only Guides that can pretend to Infallibility. . . .

*Ellen Kerney*

<< WOMEN IN MEN'S CLUBS (3:27, 78). On July 10, 1943, twelve young women gave a party in what is known as the Grotto, in the cellar of the Columbia University Club in New York, a retreat heretofore restricted to men. However, "as a special concession to the increasing participation of women in college club life," permission was obtained from the house committee for this break with tradition.

*E. K.*

<< AMERICAN NEWSPAPERS ABROAD (3:62 *et al.*). A complete account of all American and English newspapers published in Japan from the introduction of modern journalism until 1927 may be found in my *Social Currents in Japan* (Chicago, 1927). Since the publication of the book, the chief American newspaper, the *Japan Advertiser*, edited by Benjamin W. Fleisher, has been sold, under compulsion, to the *Japan Times*, which is subsidized by the Foreign Office. A new journal, *Japan News-Week*, also heavily subsidized, ran an erratic course for a year or so about 1937.

*Harry Emerson Wildes*

<< PERAMBULATING PRESSES (3:38, 62). Douglas C. McMurtrie says of the

*Frontier Index*, a Wyoming paper of 1867 ("Early Printing in Wyoming" in *Papers of the Bibliographical Society of America*, Vol. 36, p. 272): "Thus the place of publication of this paper changed from place to place as the railroad [Union Pacific] moved westward."

Philip Brooks, reviewing this article (*New York Times Book Review*, March 14, 1943), wrote:

. . . This colorful venture was literally a newspaper on wheels, which kept rolling along as a trailer in advance of the track-end headquarters. It stayed for a month at Cheyenne and continued to stop off at points West, making in all five appearances in Wyoming.

*E. K.*

<< CANADA AND AMERICA (2:190 *et al.*). Walt Whitman was another distinguished American who considered the union of Canada and the United States to be a desirable eventuality. In discussing in 1880 the question of a customs union between the two countries, which he said was at that time favored by liberal businessmen in Canada, Whitman stated (*Complete Writings*. N.Y., 1902, Vol. 4, p. 297):

It seems to me a certainty of time, sooner or later, that Canada shall form two or three grand States, equal and independent, with the rest of the American Union. The St. Lawrence and lakes are not for a frontier line, but a grand interior or mid-channel.

*I. D.*

<< SUGAR LOAF (3:60 *et al.*). Geoffrey Fairrie's book, *Sugar*, discusses old-time methods of manufacture in the



industry. But from nothing I have ever come across could I fix the dates of the early introduction of cube and tablet sugar with any accuracy. There is every likelihood, however, that they first came into use about the time of the appearance of the centrifugal machine—i.e., in the years 1843 to 1845. It was not until over fifteen years later that Newton, acting for Gustavus Finken, took out a United States patent (1861) for a machine for molding cubes of sugar.

C. A. Browne

[Fairrie's volume states that when sugar was first made into small regular shapes the refineries used one of two methods, either cutting up the loaves or forming the sugar, from the very beginning, into the required shape. This first method explains the origin of the term *cut-loaf*, which is said to have been the early American name for lump sugar.

In 1845 Molineux patented a machine for sawing up loaves into semi-circular slices which were afterward cut into lumps. This is assumed to be the first British patent for a machine designed to produce pieces of sugar in regular shapes.

The art of making white sugar loaves by means of crystallizing and washing the sugar in conical molds is believed to have been invented by a Venetian about the thirteenth century. But no details of this appear in any known records; it is thought, however, that the process was confined to the use of conical molds.]

<< NICKNAMES FOR AMERICANS ABROAD (3:57). "Gringo" is the universal nickname for Americans (and

for Britishers!) in Latin America. (The etymology of this has been much disputed.) It is closely followed by "Yanqui."

Richard Gordon McCloskey

<< SELF-REVIEWING AUTHORS (3:30 *et al.*). Whitman was at one time evidently forced to resort to writing unsigned reviews of his *Leaves* in order to draw attention to his work. Babette Deutsch, in her *Walt Whitman* (N.Y., 1941, pp. 68-9), states:

Walt was not as patient as he believed himself to be. Nobody was buying his book, and the reviewers had not Emerson's keen responsive eye. Even those who made an attempt to understand him could not satisfy a man with Walt's passionate concern to reach his public. He would mend that, if he had to review the book himself. And so he did, publishing unsigned notices in several friendly papers, in which he advertised his purpose and his achievement in no uncertain terms.

If I may add question to answer, where did Whitman's self-reviews appear?

J. O. H.

<< Perhaps Eugene Field should be included, by reason of his famous hoax, "Florence Bardsley's Story: The Life and Death of a Remarkable Woman." This was a detailed and glowing review of an entirely mythical book purportedly by Whitelaw Reid. The "review" first appeared in the columns of the Chicago *Daily News* in 1892 and was afterward published in book form by W. Irving Way (Chicago, 1897). An account of the hoax appears in



Charles H. Dennis' *Eugene Field's Creative Years* (N.Y., 1924).

John Valentine

<< HOG-LATIN (3:43 *et al.*). Thomas De Quincey and his brother, William, invented a secret language called "Ziph" when they were boys. An account of the manner in which their tutor, one Grace, took offense at their use of it is to be found in Edward Sackville-West's *Thomas De Quincey* (N.Y., 1936, p. 29). A footnote (p. 23) states that the system was "evolved from Winchester 'notions.'"

Ellen Kerney

<< BROOKLYN MALIGNED (3:58). It is theatrical custom for an actor to appear before a curtain representing an empty street and say, "We must be in ———," supplying, of course, the name of the neighboring town which happens to be regarded as some kind of satellite. In New York this is usually Brooklyn, but sometimes Hoboken; in Philadelphia it is Camden; in Atlantic City, Pleasantville. High praise of Brooklyn's beauty showered on it by its inhabitants may at times have provoked outsiders to adverse comment. Poe visited the city in 1844, and in the *Columbia Spy* for June 15 of that year he condemned the place for its bad taste in architecture. Yet it is only fair to note that earlier in the same article he admitted that Brooklyn is "much admired by the Gothamites" and that "much has been done by Nature for the place."

Cemeteries, it will be remembered, are among the beauties of Brooklyn; Greenwood was a constant haunt of sight-seers in the horse-and-carriage

days. But human nature is such that it will not deal seriously with that kind of attraction. I recall a true incident of a servant girl who remarked, "It's as cold as Greenwood," confusing the cold of Greenland (of which she had never otherwise heard) with the symbolic chill of a place she knew well.

T. O. M.

<< BLACK ANGELS (3:48 *et al.*). A reference to a black saint appears in Donald Ordway's *Sicily: Island of Fire* (N.Y., 1930, pp. 16-17). Here is described the black San Filippo, whose shrine is at Calatabiana, on the eastern coast below Taormina. Once a year he is carried at breakneck speed down the mountains—for the faster the descent the better will be the vintage that year. He is a saint of:

shining black, the black of a polished boot, of the darting eyes and forked short beard, an old and potent exorciser of the devil. . . . He is solidly wooden and very old and in this world he exists from halo to waist only. His *vara* is plain and battered and strong, as it must be to survive, but he is clothed in mellow white satin and silver, and he holds a delicately-wrought silver flower in the long black fingers of the hand that tears out demons. . . .

Belonging to Taormina also is the black San Pancrazio—"a warmer, ruddier, more paternal color; that of weathered and ripe old age."

On the north coast of the island there is a third, a black Virgin, the Madonna del Tindari, who is "not European, nor Sicilian, with her long, thin face, her high, narrowing forehead, her dwelling yet sightless eyes



and the disturbing, fatal enigma of her lips."

*Ellen Kerney*

<< LEAP-TO-DEATH LEGENDS (3:44 *et al.*). In the township of New Boston, near Milford, New Hampshire, is a hill called "Joe English Mountain," conspicuous for its steep precipice on one side. The name came from one Joe English, a hunter, who is said to have leapt down the precipice. I believe that he was pursued by Indians.

*Roland Gray*

[Another version of this story states that Joe English, an Indian, betrayed the unfriendly plans of his fellow-tribesmen to the whites. He was driven up the mountain by his angry kinsmen, and hid on a narrow, concealed ledge. His searchers, in their haste and fury, plunged past him, over the edge of the precipice, and were killed.]

<< On the road between Fairfield and East Fairfield, in Franklin County, Vermont, there is an outcropping of rock some fifty feet high, known as Indian Rock. The local legend is that an Indian was chasing a wounded deer through the woods and jumped after it when the deer leapt from this rock into the river below.

There is a facetious poem about a lover's leap over a cleft in the cliffs at Newport, Rhode Island, which is called Purgatory. This legend, if it be such, is that a lovesick maiden was chasing the object of her affection, who attempted to escape from her. He leapt across the chasm with the tide running wild at its base just as she

caught him by the coattails, and she was left standing on the rock holding the severed tails while the elusive male fled to safety on the other side of the gap. Another version of this tale can be found in George Champlin Mason's *Reminiscences of Newport* (1884, pp. 70-2), together with a photograph of the chasm.

*Gilbert H. Doane*

<< CHIMNEY SWEEPS IN AMERICA (3:63 *et al.*). Maurice Brill, of Brill Brothers, New York clothiers, in an interview appearing in the *New York Times*, November 16, 1939 (p. 26), acknowledged a clear memory of chimney sweeps. He gave them the traditional attributes—none too complimentary—and added, ". . . but they maintained a certain dignity by wearing high silk hats." According to Mr. Brill, the chimney sweep in New York City survived the eighties.

<< HISTORIC PENS (3:29 *et al.*). An Associated Press dispatch of June 26, 1943, mentioned the pen with which Gov. Chauncey Sparks of Alabama signed a bill appropriating \$100,000 annually to Tuskegee Institute—a measure designed, said Gov. Sparks, to provide "equal educational opportunities in Alabama." In this case the pen was afterward presented to Dr. F. D. Patterson, president of the Institute.

*E. K.*

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# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

Walter Pilkington and B. Alsterlund

## Notes

### *The First Appearance of a "Little Women" Incident*

THE November, 1867, issue of *Merry's Museum*, an unpretentious juvenile monthly that had just fallen into the hands of a new owner, Horace B. Fuller, carried a prospectus for 1868, announcing, among the "pleasant improvements," a new editor, described as "an experienced and competent person." This newcomer was identified a month later as "Louisa M. Alcott, the brilliant author of 'Hospital Sketches,'—who has hardly an equal, and who has no superior as a writer for youth, in the country. . . ."

Mr. Fuller's description of Miss Alcott bore traces of publishing if not poetic license, for she was at that time known to the juvenile public through only her *Flower Fables* (1855) and *Morning Glories* (1867). For the *Saturday Evening Gazette* she had, it is true, written several saccharine tales ("A New Year's Blessing," "The Sisters' Trial," etc.), and the penny dreadfuls, *The Flag of Our Union*, and *Leslie's Illustrated Newspaper* had been emblazoned with her sensational contributions.<sup>1</sup> Such reputation as she

could honestly claim was based upon *Hospital Sketches*, not her juvenilia. The new publisher, however, should be credited with considerable foresight, since *Little Women* was under way when Mr. Fuller offered Miss Alcott five hundred dollars a year for the editorship of the *Museum*.<sup>2</sup>

In order to fulfill her employer's promises Miss Alcott had supplied the January, 1868, issue of the "rejuvenated" monthly with a story and two poems; had garnered in two serials and a number of tales; and had maintained the various popular departments. She herself, moreover, was responsible for filling the section known as "Merry's Monthly Chat with His Friends." The policy of publishing the letters of young readers was altered somewhat in order to include what Louisa Alcott called her "editorial." As Cousin Tribulation—carried over from the Tribulation Periwinkle's letters in *Hospital Sketches*—she wrote for "Dear Merriys" various incidents, principally autobiographical, that could be twisted to offer a lesson in virtue and good works.

The episode chosen for the January, 1868, "Chat" was one that was to be reprinted, with slight changes, in *Little Women*. Since it was not until July that she finished the first part of the classic, and not until the end of August that she received the proofs, this early appearance of a section of the story gives to that issue of *Merry's Museum* a bibliographical significance it would otherwise lack. The episode selected relates the manner in which the March girls gave up their breakfast to a poor family on Christ-



mas morning, and a comparison between the *Merry's* version and that which was to appear later in chapter 2 of *Little Women* may be fruitful.

The most interesting variation within the two forms is the fact that the *Merry's* version is the more autobiographical. The writer uses the first person, gives truer names to the sisters—Nan, Lu, Beth, and May, instead of Meg, Jo, Beth, and Amy—and her characterization of herself is, if harsher, more realistic. Lu's first thought upon hearing her mother's suggestion that the girls give their breakfast as a Christmas present to their poor neighbors is, in the *Merry's* version, "I wish we'd eaten it up." It is Nan who exclaims, "I'm so glad you come [*sic*] before we began." In the *Little Women* version it is the impetuous Jo who takes those words from her sister's mouth and thus appears more generous than hungry. The poor family is the same in both versions, with the exception that they bear the name of Hummel in *Little Women* and go nameless in *Merry's*. Louisa Alcott had already, in an anonymous story, "Living in an Omnibus," which appeared in the October, 1867, issue of *Merry's Museum*, used the Hummel family as her protagonists.

She published no further *Little Women* incidents as "editorials" in *Merry's*. Perhaps Thomas Niles objected to this manner of preprinting the story. Perhaps the editor, "finding that a good deal of disappointment is felt by some of our readers at the discontinuance of the correspondence,"<sup>3</sup> decided to give less space to Cousin Tribulation and more to the W-e's and A.W.'s who deluged the office

with stories and poetry.<sup>4</sup> At any rate, although Cousin Tribulation did continue "moral" episodes as part of her "Chat," she also found space to insert an account of Van Amburgh's Menagerie or the new "Potatoe [*sic*] Pantomime."

To be sure, this is only one of the many narratives which Louisa Alcott wrote originally for a periodical and afterward incorporated into a book of some kind. Her tales in the *Youth's Companion*, the *Independent*, and *St. Nicholas* saw later publication in the various volumes of children's stories issued by Roberts Brothers. She was, indeed, more than the "competent" juvenilist whom Mr. Fuller had so heartily introduced in his prospectus—she was a shrewd Yankee who liked her bread buttered on both sides.

Madeline B. Stern

<sup>1</sup> Leona Rostenberg, "Some Anonymous and Pseudonymous Thrillers of Louisa M. Alcott," *The Papers of the Bibliographical Society* . . . , June, 1943.

<sup>2</sup> Ednah Dow Cheney, *Louisa May Alcott* . . . (Boston, 1889, p. 186).

<sup>3</sup> "Merry's Monthly Chat with His Friends," *Merry's Museum*, April, 1868, p. 164.

<sup>4</sup> *Ibid.*, May, 1868, p. 208 and October, 1868, p. 420.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

HANGAR GEESE: airplanes stored in hangars and stripped down to provide spare parts for other planes (N. Y. Times Aug. 11). . . . COLLISION MATS: pancakes, to the Marines



(*PM* July 20). . . . FRECKLES: a Marine term for tobacco (*PM* July 20). . . . WOLF LINE: the overseas "stag line" of soldiers and sailors waiting to "date up" the Wacs in North Africa (*N.Y. Herald Tribune* Sept. 16). . . . HATCHET DAY: the day of vengeance against the occupying Germans in the Low Countries (*PM* May 30). . . . GUESTIMATE: a popular and possibly ill-judged estimate (*N.Y. Times* July 19).

UTILITY HAT: "overseas cap" of British origin; so-called by Vice-Admiral Sir Stuart Bonham-Carten, flag-officer in charge at Malta, who lost his gold-braided hat overboard, requisitioned an overseas cap and painted his Admiral's oak leaves on it (*N.Y. Post* July 30). . . . GLOBERISH: coined by commentator Clifford Evans to counter Representative Clare Boothe Luce's *globaloney* [*AN&Q* 2:181] (*PM* July 1).

SOFT-SOLE BABY SHOE: invented (1888) by Charles E. Meade, who died at Rochester, N.Y., August 15 (*N.Y. Times* Aug. 16). . . . FIRST WOMAN TO RECEIVE SOLDIER'S MEDAL: Second Lt. Edith Greenwood, of North Dartmouth, Mass., Army nurse; for saving patients from a fire in Yuma, Ariz. (*PM* July 16).

College the object is a *pempē*, from the Greek *pempe ton mōron proteron* ("send the fool further"). In the Army and National Guard the "sky-hook" is requested, or "rubber chevrons for rain-coats." In railroad offices the "way-bill-clipper" is sent for. In the theater young hopefuls are commissioned to search out some mythical individual, and everyone they approach is expected to give them something heavy to carry along to him; finally, the novice is lowered into a hole and is left to get out as best he can.

What other imaginary objects (or individuals) of this kind are acknowledged by custom?

G. Legman

>> SHERIDAN AND NAST. General Sheridan is said to have written Thomas Nast, the cartoonist, congratulating him upon the excellence of his propaganda cartoons during the Civil War. I have been unable to verify this—can one of your readers?

F. W.

>> "HILL TOWN" FAIRS. The *New England Homestead* carried a short item some time ago on the gloomy prospects for the "Hill Town" fairs, as long as gas restrictions remain. I have never before come across this expression. What does it mean?

Acton Gillett

## Queries

>> SEND THE FOOL FURTHER. Many professions observe the custom whereby novices are sent looking for imaginary objects, and every person consulted is expected to send the seeker on somewhere, to someone else. At Winchester

>> FREE-LUNCH CUSTOM. I am looking for some early references to the practice, in bars and saloons, of supplying "free" lunches. *Living Age* (November 15, 1856) published an account of this ritual at the Hotel Orleans in San Francisco, where the well-



dressed professional man was as much in evidence as the rough-clad day laborer. Here it was a one o'clock "daily spread" (p. 426):

a table professing to bear up on it a luncheon gratis. . . . the leavings of yesterday . . . now re-appear in some new shape. . . . in ten minutes it is difficult to find a vacant place.

Then follows an explanation of the "method in this system." Everybody is expected to take a drink at the bar, conveniently close to the luncheon-table. This, it appears, was done with "much fidelity," and since each drink cost twenty-five cents the cash receipts easily mounted up.

Did this custom originate in the West? Was it, before the fifties, peculiar to frontier communities? At what point did it cease to be a feature of hotel life and become more closely associated with the common saloon? Is the practice forbidden by law in some communities?

*James A. Collinger*

>> STATE LAWS IN OTHER LANGUAGES. I came recently across a statement (*Gleason's Pictorial*, 1853) indicating that the laws of California were being printed at that time in Chinese as well as in English. I have examined the statutes for that year, however, and find that they were being issued in only Spanish (and, of course, in English). *Gleason's* appears to have been wrong. If there was any basis for this magazine assertion, I should like the details.

In the same connection I would like to know what other states have, in the past, published their laws in two or more languages. Is this practice

still current? [The laws of Pennsylvania were published in German and English in 1776, 1778, 1785, 1786 and 1787; and those of Maryland in the same languages in 1787. See *AN&Q* 2:64.—Eds.]

*M. J. P.*

>> "APOLOGIA DE BARBIS": TRANSLATION. A mild interest in beards tempted me some time ago to purchase a volume called *Apologia de Barbis*, "A Twelfth Century Treatise on Beards and their Moral and Mystical Significance." It is "Now [1935] for the first time Edited from the only known Manuscript (British Museum MS add. 41997) by E. Ph. Goldschmidt, M.A.," from the Latin of Burchardus de Bellevaux.

Unfortunately for me, the text is wholly in Latin; and my own Latin is not up to a translation. On the dust-cover flap (indicating "Cambridge, At the University Press" as publisher of the edition, limited to 350 copies) is this blurb:

Here is a newly discovered text written with solemn and exhaustive erudition by a Cistercian abbot (contemporary with St. Bernard of Clairvaux) on the singular subject of Beards. The author quotes me most out of the way references to beards in early literature, adding his own startling analogies and ingenious interpretations. . . .

Can anyone tell me if a translation of the booklet has ever been made; or, better, does anyone know of a reader who is "willing to revive his Latin"? I should be pleased to forward my copy.

*D. B.*



>> PRESCRIPTION FORMS. In running through a part of Samuel C. Busey's *Personal Reminiscences* (Washington, 1895) I came across the suggestion (p. 61) that the use of prescription blanks—in Washington, at least, and by implication elsewhere—was an outgrowth of the Civil War, and probably originated with the druggists "as an advertisement to the patrons of those physicians who might accept and use such [medicines] as were supplied by them." He further stated that he believed himself to be the first physician in the capital "to write the directions for the administration of the medicine upon the prescription."

Is the prescription form actually no older than the Civil War? And was Dr. Busey the very first to add the how-to-take instructions?

John Wood

>> FISH: BRAIN FOOD. I assume, of course, that there is no scientific basis for the belief that the eating of fish over a considerable period of time will bring about an increase in native intelligence. Where, then, or by whom, I should like to know, did this supposition originate? and when?

Roger E. Frost

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

<< EDMOND DANTES SEQUEL (1:92 *et al.*). Dumas himself did not write a sequel to *The Count of Monte Cristo*. However, I myself possess six such

efforts by various hands, each claiming to be an authentic continuation. Some of these titles have been mentioned in earlier replies, but I can, I think, cite additional information about the characters concerned.

My copy of *Edmond Dantes* (c. 1849)—entered at copyright office by George W. Noble—contains no character called Zuleika.

Jules Lermina published two sequels in French; these have been translated into English as *The Wife of Monte-Cristo* (Philadelphia, 1884; or *Monte Cristo and the Countess*) and *The Son of Monte Cristo* (Philadelphia, 1884). In both the son is called Esperance, but (in the French original) there seems to be no Zuleika.

Quite an independent work is *The Bride of Monte Cristo*. Here Zuleika plays a very minor part, but there is no Esperance. The author's name is not given.

J. de Boys issued *Comtesse de Monte Cristo* in 1869. This, too, was translated and published in Philadelphia in 1884 (*The Countess of Monte Cristo*)—sometimes the second part is separately titled *The Daughter of Monte Cristo* [*Monte Cristo's Daughter*. Philadelphia, 1886]. Neither Zuleika nor Esperance puts in an appearance.

*Monte Cristo and His Wife* (N.Y., 1887) is seemingly anonymous. Its Zuleika has a more prominent part, but it has no Esperance.

F. W. Reed  
Whangarei, N. Z.

<< SELF-REVIEWING AUTHORS (3:94 *et al.*). The *Independent*, November 17, 1904, in a composite article called "Every Man his Own Reviewer,"



published, among other self-estimates, my review of my novel *Manassas*.

*Upton Sinclair*

[In an accompanying editorial note it is stated that Andrew Lang had contended, in an earlier issue of the *Independent* (October 29, 1903), that authors were or ought to be the best reviewers of their own works. The editor had therefore called upon several authors in order to test the theory, warning them that "if now they find fault with these autoreviews, we shall be obliged to fall back upon our regular critics again." Trouble, evidently, came early, for the experiment survived only one issue. The other writers and the books they reviewed were: Andrew Lang, *The Valet's Tragedy*; Thomas Dixon, Jr., *The One Woman*; Gelett Burgess, *More Goops*; W. E. Burghardt DuBois, *The Souls of Black Folk*; and W. J. Ghent, *Mass and Class*.]

<< THROWING AN EGG INTO A FAN (3:71). A waiter in Memorial Hall at Harvard told me, during the winter of 1914-15, that someone, several years earlier, had once been displeased with a soft-boiled egg and had thrown egg and cup into a fan. The individual, whose name I have lost, was a person who had already acquired a so-called national reputation at the time the story was spread about.

This, I admit, is not very specific, but I offer it in the hope that someone may be able to supply the details I lack.

*Archer Taylor*

<< RAIN AFTER BATTLE (3:56, 76). "B. O. N." takes a solemn view of

Stern's lines. Might not this (quite apart from the possibility that it is a fact that rain fell after Gettysburg) be set down simply to the sort of aesthetic tidiness which molds weather to plot and obliges with a sunset through the clouds after a stormy climax? See Wilkie Collins, *passim*, where weather goes hand in hand with action and is used frequently as a kind of premonitory commentator. The convention is old but flourished throughout the nineteenth century and is widely observable today.

*James Sandoe*

<< BROOKLYN MALIGNED (3:58, 95). A vaudeville jest of about 1905 consisted of a reference to Brooklyn and the flourishing of a large safety pin. The audience in Keith's theater in Philadelphia howled with laughter. I did not understand then what it was all about and have never since discovered.

*Archer Taylor*

<< BURMA-SHAVE ADS (3:9). There is a Horatio Alger story behind the Burma-Shave line-a-post jingles.

Allan Odell, son of Clinton Odell, well-known promoter who made a reputation for himself by building up the White & Odell Agency, sales organization for the Northwestern National Life Insurance Company, came home from college in 1925 restless for some kind of commercial adventure. And before long the Burma-Vita Company emerged. Burma-Vita was at this time a liniment—with "punch" but no "sales appeal." The company's chemist, however, succeeded in developing a formula for a new shaving



cream. Yet the new cream, despite its virtues, could not sell itself without a little outside push.

It was then that Allan Odell had an idea that looked worth exploring: limericks, written in praise of Burma-Shave and posted line by line along the highways. His father was willing to gamble \$200 on a first try, and the result, of course, was flawless.

A fuller account of both Odells can be found in the *N. A. R. D. Journal*, November 21, 1940.

O. P.

<< HORSES ON THE STAGE (2:158 *et al.*). William A. Brady, in his autobiography, *Showman* (N.Y., 1937, pp. 59-60), tells of the unrehearsed but understandable misdeed of a "mild mannered and elderly steed . . . hired from the livery-stable" during a performance of "Michael Strogoff" in Portland, Oregon, in the eighties. To the wild delight of the very "tough" audience, Brady, dressed as the Czar of Russia, "tucked up his sweeping ermine, settled his crown more firmly on his head, took the broom and shovel and marched out on the stage . . . to clean up. Tumultuous applause. . . ."

E. K.

<< NEWS-LETTERS (1:143 *et al.*). Larston D. Farrar, in the September, 1943, issue of *Writer's Digest* (pp. 49 ff.) sizes up ("The Mills in Washington") the news-letter writers in the capital. He describes them as "a group of men who specialize in selling weekly or bi-weekly 'inside dope' sheets. . . ." Most of them confine themselves to separate specific fields,

such as public utilities, steel, etc. Of the fifty-odd in existence three are directed to labor leaders.

Don Bloch

<< CONDEMNATION WITHOUT INVESTIGATION (1:42; 2:93). George S. Oliver, in his pamphlet *Friend Earthworm* (Oceanside, Calif., 1941, p. 62), gives a slightly different version ("Condemnation before investigation is a barrier that will hold any mind in ignorance") and credits Emerson with the authorship. I am, however, unable to verify this attribution—can another reader place it?

I. D.

<< RICH MAN, POOR MAN (3:77 *et al.*). I recall variations not mentioned—when I was a little girl we counted out buttons to find out not only whom we were going to marry but where we were going to live, etc. One of these versions was "Big house, little house, pigsty, barn."

Our "Rich man, poor man" jingle, by the way, began with those four words, ran to the two longer lines as given in other replies, and then ended with "Tinker, tailor, soldier, sailor."

Anne-Laurence Dodge

<< LEAP-TO-DEATH LEGENDS (3:96). In that excellent *Pennsylvania: A Guide to the Keystone State* (N.Y., 1940, p. 380), under a description of Lykens, there is an account of the legend of Love Rock, a "great boulder cresting a sheer 500-foot cliff." This is said to be the scene of the noble stand of two Englishmen, Harold and William Wigans, who had become friends of the Indians. They broke the



friendship, however, when they discovered that a captive English girl was being forced into marriage with the son of an Indian chieftain. After divulging their plans to her through an improvised ballad they managed the escape. At Love Rock, unfortunately, they were overtaken by the Indians. Harold lost his life in the defense and William leapt over the cliff with the girl.

A somewhat sardonic reference to a "lover's leap" in the West appears in *Oregon: End of the Trail* (Portland, Oregon, 1940). "Jump-Off Joe," at the northern end of Nye Beach, near Newport, is described as "the rock from which, legend says, the usual Indian maiden and her lover flung themselves."

Harold J. Jonas

<< Perhaps the earliest of all such legends is that concerning Sappho's Leap, a promontory at the southern tip of Leucas in the Ionian Islands, the traditional scene of the death of Sappho.

It might be interesting to note that in the "Tragedy of Fratricide Punished; or Prince Hamlet of Denmark," a German version of an early *Hamlet*, the Queen announces (Act V, scene 6) that Ophelia has "ascended a high hill, and cast herself from the top of it, and taken her life." The play can be found in Albert Cohn's *Shakespeare in Germany* (London, 1865).

Hermann S. Ficke

<< LITERARY HANGOUTS (3:80 *et al.*). In the days "before the fire" the San Francisco places were Coppa's and Bigin's. Neither now exists; Bigin died recently and Coppa has retired.

There is no exact contemporary equivalent, though many painters and some writers frequent the Iron Pot, on Telegraph Hill.

Miriam Allen deFord

<< CHIMNEY SWEEPS IN AMERICA (3:96 *et al.*). Little has been heard in a long time about the sweep, but from an old tract of the 1840's one gets the impression that they were once the subject of much concern. Both England and the United States enjoyed a reform at this time that resulted in a vast improvement in the chimney itself and the means of cleaning it. The piece (American Tract Society *Publications* No. 184) is undated but appears to belong to about the year 1845; it is well illustrated and in all might be called a charming bit of pious Americana.

Randolph H. Hill

<< N. P. Willis once wrote a love story called "The Advantages of Coming Down the Wrong Chimney." It appeared in *Graham's Magazine* for July, 1843. The sole merit of it—from the querist's point of view—lies in the fact that the hero had, in his youth, been a chimney sweep.

S. E. B.

<< *Gleason's Pictorial Drawing-room Companion* (February 14, 1852) carried a picture of a little chimney sweep, with the caption "Black Tom, the Little Sweep Ho, of New York."

M. J. P.

<< DRIFT-BOTTLE CLUES (3:60 *et al.*). An early account of a "bottle-message" appears in *A Narrative of the Loss of*



the *Kent East Indiaman*, by Sir Duncan M'Gregor, an officer of the thirty-first infantry regiment of the British army. This slim volume was published in Edinburgh in 1831 (there were one or two earlier editions), and deals with the burning of the ship in the Bay of Biscay on March 1, 1825.

M'Gregor, on board the ship, wrote his father a message, sealed it in a bottle, and cast it into the sea, in the hope "that it might eventually reach its destination" and relieve his father from the long years of "fruitless anxiety and suspense which our melancholy fate would awaken. . . ."

Fortunately, M'Gregor himself was saved and the Appendix to this edition states that the communication eventually was picked up at Bathsheba, "a bathing place to the westward of Barbadoes." A contemporary Barbadoes paper reported the discovery of the bottle on September 30, 1826. The message, "written with pencil, but scarcely legible," read:

The ship Kent is on fire, Elizabeth, Joanna, and myself, commit our spirits into the hands of our blessed Redeemer; his grace enables us to be quite composed in the awful prospect of entering into eternity.

W. B.

<< In the middle of the nineteenth century Benjamin Franklin Bourne was taken captive by the Indians of Patagonia. He published the story of his seizure and escape in *The Captive in Patagonia* (N.Y., 1853). At one point (p. 206) Bourne speaks of finding a bottle suspended from the branch of a tree in the region of Borga Bay, opposite Terra-del-Fuego. In the bottle

were papers—discussing snowstorms, loss of spars, anchors, chains, etc.—evidently left there by sailors passing through the Straits. Bourne replaced the bottle and

added a contribution, narrating my capture by the Indians and escape, with a request that, if it should fall into hands bound for the United States or England, it might be published. I little thought that it would bear to my anxious friends the first intelligence of my safety. . . .

His letter, bottled and suspended from the tree, was taken by an Indian, who sold it to a passing trader. The smudged writing was deciphered, and the letter forwarded to "Smith's Newsroom, in Boston." It was published in the Boston *Atlas*.

T. Adams

<< The "long pip" mentioned in G. Percival-Kaye's answer (3:60) should, I think, be "long pig."

Archer Taylor

[Partridge's *Dictionary of Slang* confirms A. T.'s correction; and assigns the phrase to 1852.—Eds.]

<< GILDED BEAUTY (3:57, 76). *St. Nicholas*, in April, 1885, published a story called "The Gilded Boy" by R. Leighton Gerhart. It was the tale of a 1492 Florentine pageant—referred to in the subtitle as "a true story"—given by Lorenzo de Medici, and the most spectacular feature of it was a car drawn by twelve winged horses. Atop the car was a huge globe on which sat little Giovanni, covered with gold leaf. According to the tale



as given here the child died as a result of the gilding.

Roland Gray

<< ZOOT SUIT (3:54). What may well have been a Civil War form of this fashion is described by Henry Holt in his *Garrulities of an Octogenarian Editor* (Boston, 1923, p. 74):

Long frock coats, called Shanghais, were worn all day by dressy men. Their trousers measured thirty-six inches at the knee, and about half that at the bottom, and for some years had horizontal stripes of irregular widths for a foot or so above it.

Ellen Kerney

<< DANIELLO'S POETICA (3:57, 80). Professor Pasquale Villari, in his celebrated *Life and Times of Girolamo Savonarola* (London, 1888, Vol. 1, p. 105), calls attention to a "little work" by his hero on the "Division and utility of all the sciences," which contains "In Apology of the Art of Poetry" (*Opus Perutile de Divisione Ordine ac Utilitate Omnium Scientiarum . . . In Poeticen Apologeticus*. Venice, 1534). Villari states: "There is also a fifteenth century edition undated."

Tiffany Thayer

[The pertinent passage reads:

. . . we need only quote what the Friar said of those who were in all things, and especially in poetry, servile copyists of the ancients.

Some have so narrowed their minds and fettered them with the chains of antiquity, that not only do they refuse to speak save as the ancients spoke, but will say nothing that has not been said by them.]

<< FOLK LEGENDS OF THE WANDERING JEW (2:191 *et al.*). One of the best modern expositions of this legend is to be found in O. Henry's short story "The Door of Unrest" in *Sixes and Sevens* (N.Y., 1911).

Paul S. Clarkson

<< AMERICAN NEWSPAPERS ABROAD (3:93 *et al.*). An account of the setting up of the Paris edition of the *Chicago Tribune* was given by Randolph Blinn, newspaperman and publicist, to the Columbia Historical Society in the winter of 1940 ("Down Through the Years Stories," *Columbia Historical Society Records*, 1940/41, pp. 138 ff.).

Blinn stated that Robert R. McCormick, the *Chicago* publisher, in 1917 had the idea of establishing in France a daily paper "which would cater almost exclusively to the A.E.F." Joe Pierson was sent from *Chicago* to undertake the task, and he arrived in Paris July 1, 1917. The following day, arrangements for composition and make-ready were made with a printing plant in Montmartre, and a contract for the presswork was signed with *Le Journal*, a morning paper. "This was a great stroke of luck for us," Blinn explained, "getting a hookup with *Le Journal*, because the editor of that paper, Stephen Pichon, in a short while became Minister of Foreign Affairs in the Clemenceau cabinet."

The offices of the *Paris Tribune* were in a building just over Maxime's famous restaurant. Blinn himself served as "managing editor, city editor, news editor, make-up editor and, when occasion demanded, reporter."

D. C.



<< RICH MAN, POOR MAN (3:77 *et al.*). My wife has a German version . . . which she thinks she must have picked up either during a holiday at Homburg in early childhood or from some German nurse or friend in England. Perhaps, if *klein wenig* is a dialect expression, it would give a clue to the locality of its source. It was recited when counting fruit stones, or picking petals from a flower or leaves from a sprig, and runs as follows:

*Er liebt mich: von Herzen, mit  
Schmerzen, klein wenig, garnicht.*

*W. Percy Merrick*

[Mr. Merrick refers . . . to a note in Skeat's *Chaucer*, on "The Book of the Duchesse," l. 723:

Each pawn had an individuality of its own, no two being made alike. . . . Caxton's "Game of the Chesse" shows this clearly. . . . According to him, the pawns were (beginning from the King's Rook's Pawn) the Labourer, Smith, Clerk (or Notary), Merchant, Physician, Taverner, Guard and Ribald . . . and this is why our common saying of "tinker, tailor, soldier, sailor, gentleman, apothecary, ploughboy, thief" enumerates eight conditions.

To which Skeat appends a footnote:

The thief is the Ribald; the ploughboy, the Labourer; the apothecary, the Physician; the soldier, the Guard; the tailor, the Merchant; the tinker, the Smith. Only two are changed.]

[From *Notes and Queries*, August 14, 1943, p. 118.]

<< SHIVEREE OR CHARIVARI (2:159 *et al.*). J. P. Dunn, Jr., writes of the French custom of charivari in the

early days in Indiana in his *Indiana: A Redemption from Slavery* (Boston, 1905, pp. 110-11):

When a widow or widower married for the third time, the youth of the neighborhood indulged in a *charivari*, and the recipients of the discordant serenade could obtain peace only by payment to their tormentors of a sum of money, which professedly went to the poor in olden times, but in later years was used in purchasing refreshments for the serenaders. The American settlers entered into this sport with so great zest that it came to be common at any marriage, and, what was worse, it became a method of insult and the cause of serious affrays. One instance, of modern years, in Michigan, resulted in the killing of one of the serenaders by the bridegroom, who was roused to desperation by the fact that his mother was sick in the house at the time, and her illness was dangerously aggravated by the noise. He was convicted for the act in the lower court, but the supreme court of the state reversed the decision because the instructions did not concede to the prisoner the full measure of his right to defend his home and family (*Patten v. The People*, 18 Mich. 313).

Dunn refers, in a footnote, to an article by A. A. Graham, "Vincennes, Indiana, a Century Ago" (*Potter's American Monthly*, March, 1879). The *chirivaris* [*sic*] custom among the French is here described as a "merry, rural serenade . . . composed of old and young, and generally conducted by some orderly and aged man." If the newly-weds objected to their neighbors' attentions, the charivari was continued for a succession of



nights . . . and the crowd reserved the right to "hint, in a mild manner, first at the character of the bride, and then at that of the bridegroom."

*Ellen Kerney*

<< BLACK MARKET (3:43 *et al.*). European dispatches indicate that a very extensive *mercato nero* has been operating in Italy for some time. Italians have had no choice—anyone wanting even a minimum of food and comfort has been obliged to deal in it.

*M. V.*

<< SCHOLAR'S COMPANION (3:90 *et al.*). The companion was very common in eastern Pennsylvania and western New Jersey as far back as the early nineties. That, of course, was before the slate had been abolished, and the companion always included a slate pencil as well as a lead pencil. It was considered minimum equipment and was kept in practically every country store as well as in town and city stationery stores. In fact they are still available in most five and ten cent stores.

*Frank K. Walter*

*University of Minnesota Library*

<< BRITISH AND AMERICAN BEER (2:46 *et al.*). The whole subject of brews and brewing is taken up to what should be anyone's complete satisfaction in *The Curiosities of Ale and Beer* (London, 1889), by John Bickerdyke [Charles Henry Cook]. The author quotes from William Harrison's Preface to the 1587 edition of *Holinshed's Chronicles*, explaining the diligence with which brewers observe the "nature of the water . . . and soile through which it passeth, for all waters are not

of like goodnesse. . . ." The "fattest standing water" is, Harrison continues, always the best; and waters that "run by chalke and cledgie soiles be good, and next unto the Thames which is the most excellent." He further mentions the desirability of water on which the sun can play for long hours and in which the "fattest fish are bred." Finally, the "fennie and morish is the worst," and the "clerist spring water next unto it."

The italics are mine. The phrase, although appearing as early as the sixteenth century, is so smugly worded as to indicate the dignity and confidence of age even at that time. The remainder of Bickerdyke's reference (pp. 122-4) is an interesting discussion of the use of Thames water since 1345 for brewing.

*Don Bloch*

<< "HOSEY" (3:77 *et al.*). I have never heard anyone use the word "hosey," but we Minneapolis youngsters in the middle nineties had an expression much like it for "I lay first claim to": "I boney." "I boney the red ball," we would say on a dash to the croquet court. Only recently I heard a Dayton youngster say that he had "'dibs' on the catcher's glove," but I have no idea where either expression comes from.

This is sheer guessing, but is there any chance that the small Bostonians picked up "hosey" from some little French-Canadian playmate who might have said "I 'choisis'?"

*W. J. Hamilton*

<< Two other English equivalents ("bags I!" has already been mentioned)



are "barley me!" and "ballow me!"

I myself feel inclined to see "hosey" as a corruption of "holes I." The *English Dialect Dictionary* gives "bag" as one verbal meaning of "hole." And two illustrative quotations follow, from Gibson's *Folkspeech of Cumberland* (1869), the second of which runs: "A great hulking fellow thrust it into his pocket, exclaiming 'I've hooalt that an.'"

W. W. G.

[From *Notes and Queries*, June 5, 1943, p. 350, and September 11, 1943, p. 177.]

<< VINGT-SIX SOLDATS DE PLOMB (2:40, 139). The phrase *Avec ces vingt-six soldats de plomb j'ai conquis le monde* is, of course, a riddle, to which the answer is: "The letters of the alphabet." The solution to the somewhat different version quoted in an earlier reply [2:139] (*Je suis le capitaine de vingt-six soldats; sans moi Paris sera pris*) is plainly: "The letter 'A.'"

The German parallels offer still another variation. They refer to the "twenty-four lords who rule the world but drink no wine and eat no bread." References to the German forms appear in the following:

Wossidlo, Richard. "Rätsel," no. 469 (in his *Mecklenburgische Volksüberlieferungen*. Wismar, 1895).

Gilhoff, Johannes. *Das Mecklenburgische Volksrätsel*. Parchim, 1892, no. 517.

Renk, Anton. "Volksrätsel aus Tirol" (*Zeitschrift des Vereins für Volkskunde*, Vol. 5, 1895, no. 164).

Rochholz, Ernst L. *Alemannisches Kinderlied und Kinderspiel*. Leipzig, 1857, no. 517.

Hanika-Otto, Liesl. *Sudetendeu-*

*tsche Volksrätsel*. Reichenberg, 1930, no. 424.

Gilhoff notes that the riddle occurs often in school readers; and Wossidlo says, in his account, that the "twenty-four lords" are sometimes not the letters of the alphabet but the hours of the day.

Archer Taylor

<< THE BOGYMAN (2:175 *et al.*). A nursery bogymen having a disciplinary function is mentioned in Viola Meynell's *Alice Meynell: A Memoir* (London, 1929, p. 148). A nurse tells Alice's son that if he shouts and refuses to go to sleep "the man with two heads [will] visit him."

E. K.

<< SUGAR LOAF (3:93 *et al.*). At the Seventh Annual Conference of the Super Market Institute, held in New York City in September, Lawrence A. Johnson, of Syracuse, exhibited part of his collection of old grocer equipment and merchandise. In his "show" was a 120-year-old sugar cone that once belonged to Nathaniel Gorham, a native of Bunker Hill who later moved to Canandaigua, New York. Mr. Johnson explained that sugar shears were used to clip lumps from these cones—but not every day, by any means, for sugar, he added, was at that time served only on special occasions, at a wedding or when the parson called.

Maitland Foote

<< CRIES OF CRAP SHOOTERS (2:155 *et al.*). The tie-up between rhyming slang and crap shooters' cries holds well enough in a piece cited recently



in a short news story. Here it was not "Little Joe picked the cotton"—which appears to be a commonly accepted form—but "Little Joe from Kokomo." According to this brief account it was used by two small boot-blacks shooting dice on the sidewalk at Camp Davis, North Carolina. In the opinion of these youngsters, Little Joe (the four) is "the hardest man to get they is!"

T. E.

<< SYMBOLS OF U. S. POLITICAL PARTIES (2:144 *et al.*). As a solution to the painful complications brought on by the recent charges against Thomas A. Aurelio, candidate for the (N. Y.) Supreme Court, the Republican party, guided by the election law, announced on August 30 a plan whereby it would, for its immediate purposes, set up a new party to be called the Judiciary party. This new group, the report stated, would use for its party emblem the Open Book.

Cyrus Y. Yates

<< ABSTRACT NOUNS FOR ERAS OF DISTRESS (3:42 *et al.*). Elizabeth Haldane's *Mrs. Gaskell and Her Friends* (London, 1931) supplies a description (pp. 4, 112, 237) of the "Hungry Forties" in England.

In Francis Galton's *Memories of My Life* (London, 1908) there is an account of a custom (pp. 196-7) among certain North American Indians that called for the naming of years after events that could be said to characterize the period. A "consultation" was held among the chiefs, the designating occurrence agreed upon, and a representation of it drawn on a

buffalo-skin robe. It is said that one robe still in existence, the work of Lone Dog, a Dakota Indian, bears a sequence of seventy-one years "recorded in symbols spirally arranged upon it. . . ." These markings were almost always quite rudimentary. The "smallpox year," for example, was recorded by only a few rough lines indicating a head, trunk, and four limbs, all of which were covered with spots.

George E. Burbank's *A Bit of Sandwich History* (1939) refers (p. 9) to May 17, 1780 as the "Dark Day." Two natives are said to have arisen early to set out on a long journey. But when they had walked several hours without seeing even a glimmer of a sunrise they became terrified and turned back. Townspeople are reported to have seen nothing all day long without the aid of candles. Everything was strangely quiet, chickens went to roost, and even the cattle were "uneasy and apprehensive."

Sandwich had, also, what has long been known as "Yellow Day." On September 13, 1881, it witnessed a "strange phenomenon" in the course of which the atmosphere took on a sulphur color, most intense just before sundown.

Ellen Kerney

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"Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.



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cont

# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

NOVEMBER, 1943

VOLUME III NUMBER 8



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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington and B. Alsterlund*

## Notes

### *Poe and Dr. Lardner*

POE's "Three Sundays in a Week" is not one of his best tales but it is of interest for it is almost without parallel in his work: a simple love story, with a scientific motif, told with surprising cheerfulness. And besides it has the honor of being the first of Poe's stories translated into Spanish.

The tale appeared originally in the Philadelphia *Saturday Evening Post*, November 27, 1841, and seems to have been published almost as soon as written; Miss F. N. Cherry (*American Literature*, November, 1930) suggests that an article in the Philadelphia *Public Ledger* of October 29, 1841, called "Three Thursdays in One Week"—on the confusion of dates in the course of a round-the-world journey—is the probable source of Poe's story.

One character in Poe's tale, Uncle Rumgudgeon, is said to have become especially enthusiastic about science when somebody "had accosted him on the street, mistaking him for no less a personage than Doctor Dubble L. Dee, the lecturer upon quack physics." The prototypes of Poe's portraits of

this kind were often real persons, and I should imagine that his immediate audience had little difficulty in identifying Dr. Dubble L. Dee.

Dionysius Lardner, LL.D., was at the moment the one outstanding lecturer on scientific subjects in America; and it will be recalled that this particular degree was not too common in that day, certainly not among extremely prominent lecturers on physics. Lardner had just begun, in New York, a course that was magnificently publicized and amazingly well attended (he made \$200,000 between 1840 and 1845).

The only weak point in the identification might be said to be Poe's use of the word *quack*, for it must be admitted that Lardner (1793-1859), an Irishman who had been a professor in London and had written or edited a vast number of books on scientific subjects, was generally considered, as a scientist, respectable. It is true that he had fled to America on account of a woman, but it is doubtful if Poe knew that at the time; nor would that fact in itself have made Lardner a quack.

There is, however, evidence that Poe did not respect Lardner's intellect. In the "Marginalia" in the *Democratic Review* for November, 1844 (in Harrison's edition of Poe, Vol. 16, pp. 20-25, wrongly printed as two items), Poe quotes a brief passage from Lardner, with credit. It is taken from page 23 of a little fifty-two-page pamphlet of Lardner's *Course of Lectures* (N.Y., 1842). The subject of the lecture in question is "Popular Fallacies" and concerns the apparent size of the sun. Poe plunges into Lardner's logic and does everything in his power to



demolish it; denounces his lack of originality; and in general treats the learned speaker with scant respect. Poe was no mild judge of the famous, and when one considers Lardner's rare degree and the fact that Poe's story appeared at the very time when the lectures were much in the limelight, it seems probable that readers who thought Uncle Rumgudgeon looked a bit like Dr. Lardner were on the right track.

It is one of Poe's own observations that an author can find something useful in almost any book (see "How to Write a Blackwood Article"), and it occurred to me that he might have found more, in Dr. Lardner's lectures, than the passage he so strenuously complained about. He had indeed, and to good purpose.

Poe's "Thousand-and-Second Tale of Scheherazade" (1845) is based on a series of wonders of modern science and discovery, which though all true enough prove too much for the belief of the lady's old-fashioned spouse. Each scientific fact Poe corroborates with a footnote statement, long or short. For these he only rarely assigns specific credit. But one group of them will be found to hark back to the *Lectures* of Lardner, on which he appears to have made notes (mental if not written); and what is most unexpected, he used them "in a bunch" near the end of his story. Some of the notes are too brief for exact identification, but the grouping of the material and the severe similarities of facts and figures are telling argument that when Poe came to that part of "Scheherazade" which begins at footnote 24 he did not find all the poor doctor's learning absurd.

(The tale has thirty-four footnotes in all, and the reader who wishes to verify them will do well to work from the end forward.)

Footnote 24 tells of Chabert's cooking a dinner on the floor of an oven on which he himself sat. The exploit is described and explained in the *Lectures* at page 25. The electrotype, note 25, is from Lardner, page 36. The dimensions of Wollaston's platinum wire ( $1/18,000$  inch thick) is Wollaston's estimate recorded by Lardner at page 35. Footnote 27, on Newton, gives more detail than I find in Lardner; Poe obviously used some other source, for variety; and while the Voltaic pile of note 28 is something that might come from many sources, Lardner discusses it at page 12, and the Electro Telegraph of note 29 is mentioned by Lardner at pages 18-19. Note 30 seems to have some other source; note 31 has parallels in Lardner's sixth lecture, but Poe knows more; and note 32—a long one—is not direct from Lardner's book, but is copied almost verbatim from a newspaper paragraph which I find attributed to a "Mining Journal" in the St. Louis *Weekly Reville* (November 18, 1844), a paper that Poe seems to have read occasionally. Note 33 is on the daguerreotype, and the source is unidentified. But note 34 seems to contain little save what can be found on pages 15 and 21 of Lardner (i.e., in its original form, for Poe seems later to have rewritten this note with new material).

Nor is this all. In the first of his "Marginalia" papers (*Democratic Review*, November, 1844) Poe comments on Chorley and music. He



seems to grow almost lyrical in his learned allusion to "the mechanism of the *Sirène*" and "the oval vibrations at right angles." Lardner discusses the *sirène* at page 40.

It does seem ungrateful of Poe to mention Lardner only in a mood of rebuke or caricature. But when one thinks of the \$200,000 the scholarly man picked up on his lecture tour, perhaps he had no grounds for complaint.

T. O. Mabbott

### John Stephen Farmer

THAT John Stephen Farmer, brilliant compiler, with William Ernest Henley, of the seven-volume *Slang and Its Analogues* (1890-1904), was a scholar and eccentric, and that he wrote or edited some twenty creditable books can be borne out by good evidence; but very little else about him can be verified. He did, it is known, live with a woman who was not his wife. And he was always broke. Beyond these scraps of information, however, his life must hang together on few real facts.

It was at one time questioned as to whether there ever really was such a person as Farmer. But the possibility of a pseudonymous existence has, I believe, been satisfactorily removed by his appearance in court (London *Times*, November 4, 1891, p. 3, cols. 5 and 6) as plaintiff against Poulter & Sons, printers of Volume 1 of *Slang* . . . , to recover damages for alleged breach of agreement on the printing of Volume 2. The jury was shocked at the excerpts read by defendants' counsel to show why they had refused to print, and found for the defendants,

who were awarded £114 on their counterclaim. Meanwhile Volume 2, printed by Harrison—Queen Victoria's printer—had been delivered to subscribers by January 26 of the same year.

Alterations in the printings of Volume 2 introduce another question. Its later printings, as well as all printings of the subsequent volumes, give William Ernest Henley's name as collaborator. This raises a doubt as to whether Henley collaborated on the second volume, for it hardly seems consistent with his character to have suppressed the use of his name, as John Addington Symonds did a few years later in connection with Havelock Ellis' *Sexual Inversion*. No biography of Henley says any more about Farmer than that Henley compiled *Slang and Its Analogues* with him. That this involved over ten years of close collaboration—continuing right up to Henley's death, when he was engaged in revising Volume 1—should certainly accord Farmer more space.

Eric Partridge, upon whom Farmer's mantle has fallen, states that Farmer was born about 1845 and died about 1915. The birth date may be a little too early; that would put his first publication (1880) in his thirty-fifth year. But the death date seems correct—Farmer's last production is dated August, 1914, and he was then in a period of extreme productivity that no mere war could have curtailed except violently.

Presumably that is what happened. Much of Farmer's printing was done by H. C. A. Thieme of Nymeguen, Holland, whose imprint is first seen in certain copies of Volume 4 of *Slang*. . .



Gibbings in London took charge of the publication of the set at about the fourth or fifth volume, but Farmer is said to have continued visiting Holland to see his books through the press. Thieme had no reticence about publishing the "obscene" terms Farmer felt should be included, for he was also the printer for Charles Carrington, the Parisian publisher of French and English sex books. It is believed that Farmer was killed in a war accident in Holland about 1915, although other reports have placed his death as late as 1920.

A list of Farmer's writings is not easily available. One follows, in chronological order:

*Ex Oriente Lux* (188-).

*Spiritualism as a New Basis of Belief* (1880).

*A New Basis of Belief in Immortality* (1881). [2d edition of *Spiritualism*. . . .]

*How to Investigate Spiritualism* (1883).

*'Twixt Two Worlds* (1886). [2d edition, 1890.]

*Americanisms—Old & New* (1889).

*Slang and Its Analogues* (1890-1904). [7 Vols. Revised volume 1 (1903-09). Possibly Vol. 2, and definitely Vols. 3-7 and the revised Vol. 1, prepared in collaboration with William Ernest Henley.]

*Musa Pedestris: Three Centuries of Canting Songs and Slang Rhymes* (1896).

*Vocabula Amatoria*. . . . (1896).

[Farmer's name is not given, as this is simply a translation of the *Glossaire Erotique* of DesLandes (Scheler) and the *Dictionnaire*

*Erotique* of Delvau (and Choux).] *National Song & Ballad: Merry Ballads & Songs* (1897). [5 Vols.]

Goddard, William. *Satyrical Dialogue on women* [1615] (1897).

*The Choise of Valentines: or, The Merry Ballad of Tom Nashe, His Dildo* (1899).

E., B., Gent. *A New Dictionary of . . . the Canting Crew* [1698] (1899). [Ignorantly dated "1690" on the spine of this facsimile, although s.v. *punchable* the date 1695 is mentioned. That 1698 is the correct date of this glossary was proved by William J. Burke in 1939.]

*The Public School Word-book* (1900).

*Regimental Records of the British Army* (1901).

*A Dictionary of Slang and Colloquial English* (1905). [An expurgated abridgment of the 7-volume set.]

"Early English Dramatists Series" [editor] (1905-08). [Included 4 volumes, also 1905-08, of old anonymous plays, and a volume of "lost" Tudor plays (1907).]

Heywood's *Dialogue of the Effectual Proverbs in the English Language Concerning Marriage* (1906).

[Farmer was probably also the editor of the Gibbings reprint of Bridge's *Burlesque Homer*, and of a reprint of Burns's bawdy *Merry Muses of Caledonia*.]

"Tudor Facsimile Texts" [editor] (1907-13; 57 vols.).

*A Rough Hand-List of the Tudor Facsimile Texts* (Amersham, Buckinghamshire [Farmer's address?] Christmas, 1911).



*A Hand-List to the Tudor Facsimile Texts* (issued for subscribers by John S. Farmer, August, 1914).

After that, silence.

G. Legman

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

POGLED: the word used by British and American soldiers to describe the condition of Germans taken prisoner in the Salerno region, meaning "slap-happy in its most acute and superlative degree." \*\*\* TRIPHIBIAN: applied to Lord Louis Mountbatten for his skill in land, sea, and air transportation (N.Y. Times, Sept. 23). \*\*\*

ALIBIST: the politician in Nazi-controlled countries who is now trying to give the impression that he had never been anything but friendly toward the Allies from the very beginning. \*\*\*

TO COVENTRATE: an expression (meaning "to finish") coined by the Germans after their blitz on Coventry and now fast going out of fashion in Germany, according to Brendan Bracken, British Minister of Information. \*\*\* CARTELEER: appearing in I. F. Stone's column, "A Thing or Two" (PM Sept. 24), where it referred to a directing official of an industry belonging to a cartel. \*\*\*

FOUNDER OF MOTHER-IN-LAW DAY: the late Mrs. Nellie Donald (died at Amarillo, Texas, on October 17, 1943), who inspired her son-in-law, Gene Howe, to inaugurate the observ-

ance of this occasion in 1933. \*\*\* PRAISE THE LORD AND PASS THE AMMUNITION: once wrongly assigned to Captain William A. Maguire, Navy chaplain, now correctly credited to Lieutenant Commander Howell Forgy, Navy chaplain from Haddonfield, New Jersey, who uttered the line on December 7 at Pearl Harbor as he passed a chain of men loading ammunition for the guns aboard his cruiser.

## Queries

>> JEEP. Can anyone supply the true etymology and history of *jeep*? A great many folk etymologies are in circulation, but they are extremely unconvincing.

H. L. Mencken

[One of the folk origins to which Mr. Mencken evidently refers appeared in a letter in *Life* (November 3, 1941, p. 5), where it was stated that *jeep* was the name, in a "Popeye" comic strip, of a "quasi-rodent" possessing "extra-terrestrial powers."]

So far as the truck itself is concerned it is perhaps worth noting that according to the Federal Trade Commission (New York Times, May 9, 1943) the construction design originated with the American Bantam Car Company of Butler, Pennsylvania.—Eds.]

>> GARIBALDI'S CURSE. Prime Minister Churchill, speaking at Quebec on August 31, 1943, said that "the curse of Garibaldi has veritably fallen" on both Mussolini and Count Ciano. It was, of course, immediately estab-



lished that in 1864 Garibaldi, in a letter acknowledging a sword and telescope presented to him during his visit to England in that same year, predicted disaster to the Italian who should destroy the friendship between Italy and Great Britain. I have searched available sources and find no details concerning this gift. Precisely when and from whom did Garibaldi receive these two tokens of goodwill?

N. Morehead

>> HOUSEHOLD MATCHES: REGIONAL NAMES. What local or regional names have been given to common household matches? I myself have heard them referred to as "cordwood," "fence posts," and "railroad ties."

R. P. B.

>> UPTOWN, DOWNTOWN. How old are the American designations "uptown" and "downtown," as applied to the residential and business sections of cities and towns? What other expressions bearing the same meaning are common in various parts of the country?

Harold J. Jonas

[The *DAE* gives the earliest noun usage of these two as 1844 (*uptown*) and 1851 (*downtown*).]

>> CHRISTIAN NAMES FOR BIRDS. I have never been able to find a reason for assigning Christian names, in their popular or familiar forms, to birds—jenny wren, jackdaw, tomtit, Madge (magpie), etc. And why, too, are all small birds called Dicky birds?

>> DEDICATION TO MRS. LONGFELLOW. I have a copy of George William Curtis' *Prue and I*, published in 1896 by Harper & Brothers, in which the dedication, presumably by the author, reads "To Mrs. Henry W. Longfellow in memory of the happy hours at our castles in Spain." Oddly enough, a copy of Bacon's *Essays*, issued by Hurst & Company, New York, evidently in the early eighties (Introduction by Henry Morley is dated November, 1883), carries the same dedicatory note. Hurst & Company, so far as I can discover, had no connection with either Curtis or his publishers. Can anyone explain these identical dedications?

D. B.

>> RADIO ROME, RADIO CALAIS, ETC. When did the form "Radio Rome," "Radio Calais," etc., come to be used to designate the official radio station in the city named? By what station was it first adopted? Is there some technical reason for the order of the words?

James Weiss

>> BOOKS MADE OF UNUSUAL MATERIALS. Occasionally one comes across books made entirely of one material or its by-products. For example, I have seen one done from corn products, another from rubber. The "corn" book was, I believe, a legitimate experiment—to discover a new use for the grain. But most of these accomplishments are, I suppose, largely curiosities. What other materials have been used in this way? And with what success?

I. D.



>> JEWISH CATTLE DEALERS. It is true, is it not, that Jews have seldom invaded agriculture as a trade or profession (I am not, of course, ignoring Gabriel Davidson's recent *Our Jewish Farmers*)?

There is, however, one interest, closely allied to farming, in which Jews do play a large part—cattle dealing. This is, I believe, particularly true in the New England states. Has any study been made of their activity in this field? When did they begin to acquire this association?

A. Y.

>> ZILIA. In 1830 a New York publisher issued an anonymous piece of verse called *Zilia: A Poem, in Three Cantos*, a rather pleasing example of youthful, romantic writing. Library cataloguers have not, it appears, established the author. Has this omission been explored?

Lewis M. Knapp

>> GHOST WRITERS FOR THE PRESIDENTS. The pressure of state business has surely obliged many a president to rely on ghost writers for his speeches and papers. The identity of the ghost has probably often been withheld and with good reason. Yet some of these names must have crept out—what are they?

Phillip E. Slade

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

<< SEND THE FOOL FURTHER (3:101). The custom of sending novices to

look for imaginary objects is common to many trades and professions: in the chemistry laboratory, the tyro helper is sent after a beaker-stretcher; in the fishery trap-building camps along the Columbia River, he is told to return with a wire- or mesh-stretcher (and is usually given a heavy iron object to take back); on fishing vessels, the landsman is instructed to lock the wheel for the night, to get the key for the keelson and a bucket of steam from the chief (engineer), and to gather eggs from the crow's nest; paint-store novices are sent for striped paint.

The old game of taking the city boy out into the country at night to go snipe-hunting and then leaving him in a corner of the woods "holding the bag" is normal country-lad fun.

As a printer's devil I myself have been given a table brush and told to brush off the type lice from the locked forms on the turtle.

Water boys on college football teams are asked to bring in ("Go out and roll up") the scrimmage line. On baseball teams they are sent out to lock up the pitcher's box and scolded when they protest that they have no key. Men on construction gangs must run down a sky hook or a bundle of post holes.

D. B.

<< Mechanics usually ask their novices for the left-handed wrench. In the printing trades there is the paper-stretcher; in the merchant marine, the "number five" hatch; in the grocery business, canned custard (there may well be a canned custard now, but the gag was good in the old days); in the



Navy, red or green oil for the port and starboard lights; with farmers, the left-handed hoe.

*Richard Gordon McCloskey*

<< A "fool" of my acquaintance has been told to round up pigeon's milk. The blanket-stretcher was, I remember, the favorite at a boys' camp I once attended.

*Harold F. Jonas*

<< During the twenties these were the "objects" in boys' camps in southern New England: the prune-stretcher for the cook; red oil for the lantern; and the bunk-ladder for the upper bunk (it was widely rumored that such a device was then actually in use at Girl Scout camps).

*R. P. B.*

<< NÉNETTE AND RINTINTIN (2:168 *et al.*). One of John Steinbeck's recent and excellent dispatches (New York *Herald Tribune*, November 3) was devoted to the charms of World War II that have replaced the Nénette and Rintintin amulet of 1918. The most obvious charm is, he says, still the rabbit's foot [*see also AN&Q* 2:44], sold in almost every gift store. And St. Christopher medals [*see also AN&Q* 2:125], he reports, are carried by Catholics and non-Catholics and are often looked upon not as religious symbols but mere lucky pieces. He cites a wide variety of gadgets marketed by the novelty shops—a Testament bound in steel covers, novelty rings, coins, and odd figures. But the most highly prized and reliable of all the charms appear to be, he says, those which "take their quality from

some intimacy with people at home, a gift or the symbol of some old emotional experience," such as the amber beads carried by one soldier because his mother had strung them for him as a child to ward off colds. Some charms, on the other hand, are made to take on simple human attributes. He describes a small wooden pig about an inch long that has been known to "raise a fog, smooth out a high sea, procure a beef steak," commute an execution, etc.

Steinbeck contends that the longer the soldier carries the charm the greater its protection and the more cautious is he about divulging its accomplishments. He points out that the practice is by no means confined to the ignorant or the superstitious, and that the widespread use of this kind of magic is indicative of a need, in time of great danger, for some kind of "superpersonal symbol to hold to."

*J. M. B.*

<< PERAMBULATING PRESSES (3:93 *et al.*). I believe that the printing in Iceland was, for generations, done on a single press that was moved from town to town—at intervals of many years, however.

Over a century ago (1826?) a poem by Samuel Woodworth was printed on a press mounted on a cart that moved as a part of a procession in New York City.

*T. O. M.*

<< NEWS-LETTERS (3:105 *et al.*). The New York *Herald Tribune* has for some months run a regular Tuesday sports feature, "The Weekly Overseas Sports Letter," by Stanley Woodward, designed for men in the



armed services. Readers have been invited to clip the articles and to mail them to soldiers and sailors here and abroad.

*Fan*

<< "NOT ON YOUR TINTYPE" (2:142 *et al.*). Charles Tremear, who was supposed to be the last tintype photographer in America, died in July at Detroit. He was the operator of the Greenfield Village Studio, in the early American community reconstructed by Henry Ford. Tremear learned the tintype trade in 1888, and for many years traveled about the country in a "galley on wheels" drawn by four horses. His subjects had to sit absolutely still for eighteen seconds, with their heads held in an old-fashioned head vise. In his commercial days, Tremear's price was "four for fifty cents."

*Samuel Childers*

<< BROOKLYN MALIGNED (3:104 *et al.*). Anita Brenner, in her article on Brooklyn in the *New York Times Magazine* (January 22, 1939, pp. 11 & 20), reports a strong resentment of New York on the part of Brooklynites—the converse, that is, of the traditional derogation of Brooklyn. She suggests that the origin of this friction may go back to the coolness between Stuyvesant and the Dutch home-steaders. Whitman, she adds, explained the old dig that "Brooklyn is the bedroom of New York" by pointing out that the first voyagers from Amsterdam chose Manhattan as their "out-post" or "trading station" but their home, their residence, from the very beginning, was Brooklyn.

*E. K.*

<< LITERARY HANGOUTS (3:106 *et al.*). To the best of my knowledge there have been, in Philadelphia, no "official dining places" since the passing, in the nineties, of the esteemed Finelli's, beloved by James Huneker for its fried oysters. The Franklin Inn Club, of course, still flourishes but that, like the inimitable Coin d'Or, is a private institution, and as such is probably not classifiable in T.R.D.'s category.

If there are, by the way, other haunts of this kind in Philadelphia, I should like very much to know about them.

*Harry Emerson Wildes*

<< LEAP-TO-DEATH LEGENDS (3:105 *et al.*). The story of the Nuuanu Pali, near Honolulu, is history and not legend, but perhaps it should be included.

From the top of this 1207-foot cliff the Oahu warriors, in 1795, were driven to death in the sea below by the army of Kamehameha I, "the George Washington of Hawaii," who conquered and consolidated the government of all the Hawaiian Islands a few years after the American Revolution. The holocaust at the Nuuanu Pali completed the conquest of Oahu, the island on which Honolulu stands. A bronze plaque fixed in the rock behind marks this wind-swept spot, from which there is a breath-taking view.

*Miriam Allen deFord*

<< SELF-REVIEWING AUTHORS (3:103 *et al.*). Somerset Maugham, in the Foreword to the "Sun Dial" edition of his *Of Human Bondage*, cites a



story told by Roger Martin du Gard, the distinguished French novelist, about Marcel Proust. Proust was anxious that a certain French periodical run an article on his great novel. No one, he believed, could do this particular piece better than he, and so he wrote it off himself. He then succeeded in getting a young literary friend to put his name to it and to take it to the editor. A few days later the editor sent for the young man. "I must refuse your article," he told him, according to Maugham's version. "Marcel Proust would never forgive me if I printed a criticism of his work that was so perfunctory and so unsympathetic."

Earle F. Walbridge

<< The earliest example of a self-review that I have seen occurs in *Don Quixote*, chapter 6, in the description of the books that deserve burning or saving. The passage reads (*Don Quixote*. N.Y., 1930):

What's the next Book? [said the curate.] The *Galatea of Miguel de Cervantes*, reply'd the Barber. That *Cervantes* has been my intimate Acquaintance these many Years, cry'd the Curate; and I know he has been more conversant with Misfortunes than with Poetry. His book indeed has I don't know what that looks like a good design; he aims at something, but concludes nothing: Therefore we must stay for the Second Part, which he has promis'd us; perhaps he may make us Amends, and obtain a full Pardon, which is denied him for the present; till that Time keep him close Prisoner at your House. I will, quoth the Barber.

Francis Hayes

<< WHAT I TELL YOU THREE TIMES . . . (3:72). "What I tell you three times is true" occurs in the second stanza of Lewis Carroll's *The Hunting of the Snark*.

Frances E. Holmes

<< FOURTH OF JULY: EARLY OVERSEAS ACCOUNTS (3:92). The London correspondent of the New York *Commercial Advertiser*, according to a short notice in *Gleason's* for August 2, 1851 (p. 223), anticipated for that year a London Fourth of July celebration with "almost as much honor" as New York's—and this "for the first time," he said, "since the Declaration of American Independence."

R. D.

<< FIRST CROONER (3:37). Frank Capps, a maker of needles for recordings and one of the first men to work out improvements for Edison's talking machine, stated in an interview in the New York *Times*, May 10, 1940, that Minnie Emmet, who made the first successful woman's recordings for the gramophone, was "a crooner, ahead of her time." Whether, in this form of delivery, she antedates Vaughn De Leath I am not prepared to say.

E. K.

<< "BLOOD, SWEAT AND TEARS" (3:87). One use of the phrase "blood, sweat and tears" is at least a century old. Thomas Branagan (1774-1843), an ardent opponent of slavery, ridiculed those "fair devotees" of philanthropy who, while declaiming against slavery, felt no qualms about using its products, but suppressed their tea "sweet-



ened . . . by the sweat, the blood, the tears of their own tender sex . . ." I cite this from Mrs. R. K. Nuernberger's recent monograph, *The Free Produce Movement: A Quaker Protest against Slavery* (Trinity College Historical Society *Historical Papers*. Durham, 1942, p. 9). She quotes the second edition (1840) of Branan's essays, collected under the title *The Guardian Genius of the Federal Union*.

Henry J. Cadbury

<< The phrase appears in John Donne's *An Anatomy of the World* (1611). The lines (*Complete Poetry*. London, 1929, ll. 428-31) read:

Thou knowst how drie a Cinder  
this world is.  
And learn'st thus much by our  
Anatomy,  
That 'tis in vaine to dew, or  
mollifie  
It with thy teares, or sweat, or  
blood.

Ruth N. Wittan

<< GAMES INVENTED BY FAMOUS PERSONS (3:76 *et al.*). Lincoln Steffens invented a game called "real estating," and the story of how he played it in Connecticut can be found in his *Autobiography* (N.Y., 1931, p. 440). It consisted of "going around or letting the real estate men drive you around" to see houses, farms, or plots of land for sale. "It gave you an excuse to go into houses . . . and see antique fireplaces and furniture." The score was the number of places seen and the number of temptations resisted. Steffens points out that the game was risky, for the players occa-

sionally saw a place "so irresistibly lovely and cheap" that they actually bought. This, of course, put them out of the game.

E. K.

<< WOMEN IN MEN'S CLUBS (3:93 *et al.*). Women correspondents in Washington have at the moment a special dining room in the National Press Club, although they are not admitted to the rest of the club rooms. Even this tenuous foothold, however, is under attack. A recent news story stated that James Butler, of *Editor and Publisher*, is running for election to the Board of Governors on an anti-feminist platform.

Hilda Chase

<< LOCAL WINDS (3:61 *et al.*). In an article "The Zoo's Pioneer Expedition" by T. N. Faulconer in *Zoo-nooz* (August, 1943), monthly publication of the San Diego Zoological Society, appears this statement:

. . . except when a "Southerly Buster" hurls its unobstructed, icy breath all the way from the Antarctic circle, the climate of Sydney [Australia] and its environs is just what we have in San Diego.

It is not clear whether the wind referred to is one native to the antarctic or to the coastal zone of New South Wales; probably the latter, I suspect.

D. B.

<< DRIFT-BOTTLE CLUES (3:106 *et al.*). I came across another reference to the bottle which Benjamin Franklin Bourne found suspended from a tree near Terra-del-Fuego (3:107) in Frank H. Stauffer's *The Queer, the*



*Quaint, the Quizzical* (Philadelphia, 1882, p. 76). Stauffer, however, speaks of a barrel, not a bottle. But the fact that the location is the same in both accounts is sufficient evidence, I should say, that they refer to one and the same thing. Stauffer calls it the "smallest post-office in the world," and says that it hung by an iron chain from a rock overhanging the Straits of Magellan opposite Terra-del-Fuego: passing ships placed letters in it and removed those which they themselves could deliver.

Apparently some such contrivance did exist at that spot. Can any reader give me references to authorities more trustworthy than Stauffer?

Richard Horton

<< An article in the 1924 *Bulletin* of the Geographical Society of Philadelphia ("Another Drift Cask Message Received") tells of an experiment which had been undertaken a quarter of a century earlier to test the direction and speed of the circumpolar currents in the Arctic Ocean. Thirty-four oak casks containing messages were launched in the years 1899-1901. Up to 1924 only seven (including the subject of this article) had been recovered. And of these only two had succeeded in making the "long drift"—a distance of 2,000 miles. The other five traveled only relatively short distances.

D. P. S.

<< PAUL BUNYAN AND MODERN FOLK HEROES (3:76 *et al.*). Three figures who approach the proportions of folk heroes have not been mentioned. The first is "The Jigger,"

a Maine lumberjack, born Albert Jones. His "Saga" is outlined in Stewart H. Holbrook's *Holy Old Mackinaw* (N.Y., 1938), where it is written that:

his life and works had been so mighty that he existed part real, part myth, from the eighties until violent death did him in near a White Mountain village in 1935.

The Jigger, who in his youth was a head-chopper in the Maine logging camps, would "walk a felled spruce, barefoot, and kick off every knot from butt to top." His boast became a classic: "I can run faster, jump higher, squat lower, move sideways quicker, and spit farther than any son-of-a-bitch in camp." When the lumbering industry died out in Maine, the Jigger worked for the Forest Service as a fire spotter in New Hampshire, and afterward for the Civilian Conservation Corps.

The second is Caleb Catlum. Vincent McHugh wrote of his adventures from the time of his birth in 1798 almost to the present day in *Caleb Catlum's America* (N.Y., 1936).

And the third is Mike Fink, "the half-horse and half-alligator of the brave days of the keelboats on the Mississippi River." There actually was a Mike Fink, but in Walter Blair's *Mike Fink: King of Mississippi Keelboatmen*, the real Fink has been transformed into a legendary hero.

Don Bloch

[Caleb Catlum and Mike Fink are a little out of the range of the original query. What, however, are their modern counterparts?—Eds.]



<< HONEYMOONS AT NIAGARA FALLS (3:39). I have been unable to find direct references to honeymooners' visits to Niagara Falls prior to 1850, but there can be no doubt that they came. The Buffalo & Niagara Falls and the Lockport and Niagara Falls railroads were completed in 1836, and two years later 20,000 visitors came to the Falls. Some of these, certainly, were on wedding trips. The historians of the region apparently took it for granted that young people on their honeymoons came to Niagara. For example, Col. Peter A. Porter, writing before the Civil War, included these lines in his poem "Album Sketch":

And brides of every age and clime  
frequent the island's bower,  
And gaze from off the stone-built  
perch—hence called the Bridal  
Tower.

The trip was also undertaken by horse and carriage. I found in an old family record an account of a golden-wedding anniversary in which it is stated that the bride and groom, fifty years earlier, had traveled to Buffalo and Niagara in this manner.

Several years ago, it was proposed that the name of the famous Ridge Road, running east from the Niagara River to Rochester, should be changed to Honeymoon Trail; but the move was rejected. This road, first an Indian trail and later a coach road, was said to have been used by newlyweds first with horse and carriage or coach, and later with automobile.

*Marjorie F. Williams*

<< INSCRIPTIONS ON BELLS (1:59). George E. Burbank's *A Bit of Sand-*

*wich History* (1939), issued at the time of the town's tercentenary celebration, states (p. 6) that in 1703, when the body of one Peter Adolph was washed ashore and "given Christian burial," his widow, in gratitude, presented a bell for the meeting house, and on it was inscribed, in Greek, "If God be for you, who can be against you." The bell was cast in 1675 and was said to be the oldest in the United States.

*E. K.*

<< "BLACKOUT" (2:142 *et al.*). The New York *Herald Tribune* (November 3) referred, in a headline of a story concerning the "first-day mistakes" resulting from the lifting of the dimout regulations, to "Brilliancy of Brownout." The "brownout," obviously enough, is a very mild form of blackout or a dimout, if you like, that is relatively bright.

*R. Knight*

<< SCHOLAR'S COMPANION (3:110 *et al.*). Many years ago "Cribs" were sometimes published with this title. Later the term was applied to a small box carried by schoolchildren. . . .

*G. H. Stuart-Bunning*

[From *Notes and Queries*, September 25, 1943, p. 205.]

<< RICH MAN, POOR MAN (3:109 *et al.*). This example is not, perhaps, traditional, but it may become so:

Soldier brave, Sailor true,  
Skilled Physician, Oxford Blue,  
Portly Rector, Curate pale,  
Titled Noble, Squire so hale.

*P. C.*



<< All the rhymes given by M. H. Dodds—except the American one [3:77]—were known to London schoolgirls from 1900 to 1910, and, I suppose, still are. We used them in skipping, and the skipper who caught her foot in the rope at “soldier,” “satin,” “wheelbarrow,” was to marry a soldier, wear a satin wedding-dress, and ride to church in a barrow. One vehicle not mentioned in the replies was the dung-cart, and this, of course, was the cause of much hilarity, especially if the bride were to marry a “thief” and wear “rags.” (We seldom used the word *apothecary*, by the way.) Another skipping rhyme much favoured was “Raspberry jam, apple tart, tell me the name of your sweetheart”—and then followed a counting off of the alphabet. To break down at “C,” naturally, meant Charlie, Cyril, etc.

Helen

[From *Notes and Queries*, June 19, 1943, p. 384; and May 22, 1943, p. 323.]

<< “HILL TOWN” FAIRS (3:101). “Hill town” fairs are simply fairs held in hill towns. The term is commonly used in western Massachusetts and refers to communities in the Berkshires.

C. K. S.

<< “THE WAY” (3:11). I have often heard the phrase “the way” used in this sense in England. For example: “We shan’t have any home left *the way* things are going on.”

Jessie K. Holt  
Manchester, England

<< CHIMNEY SWEEPS IN AMERICA (3:106 *et al.*). A newspaper story

(*New York Times*, October 24) on the centenary of Grace Church in New York City mentioned the fact that in 1843 chimneys in Manhattan were still being swept by sweeps. They charged an average of twenty-five cents a floor. “Where there was a Franklin stove or a coal grate, there was an extra charge of 12½ cents a fireplace.”

R. P. B.

Statement of the ownership, management, circulation, etc., required by the Acts of Congress of August 24, 1912, and March 3, 1933, of AMERICAN NOTES & QUERIES, published monthly at New York, N.Y., for October 1, 1943.

State of New York, County of New York, ss.

Before me, a notary public, in and for the State and county aforesaid, personally appeared Walter Pilkington, who, having been duly sworn according to law, deposes and says that he is the editor of AMERICAN NOTES & QUERIES and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, AMERICAN NOTES & QUERIES, 7 West 44th St., New York 18, N.Y. Editors, Walter Pilkington and B. Alsterlund, 7 West 44th St., New York 18, N.Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Walter Pilkington, 7 West 44th St., New York 18, N.Y. Betty Pilkington, 7 West 44th St., New York 18, N.Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

WALTER PILKINGTON.  
(Signature of editor.)

Sworn to and subscribed before me this 30th day of September, 1943.

[SEAL.] EDWARD GEIER FREEHAFFER,  
Notary Public, Westchester Co., New York County No. 488  
(My commission expires March 30, 1944.)



The background of the cover is white with several thin, parallel black diagonal lines running from the top-left towards the bottom-right. A solid black rectangular box is centered in the upper half of the page, containing the title and subtitle in white text.

# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

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VOLUME III NUMBER 9



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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington and B. Alsterlund*

## Notes

### *Native American Christmases: Middle 1600's*

PERHAPS it is only in the popular mind that certain of our Christmas traditions are, consciously or unconsciously, associated with early New England. For historically, of course, the celebration of the day was officially frowned upon in the Colonies during the middle decades of the seventeenth century; and the law prohibiting it in the Massachusetts Bay Colony remained on the books from 1659 to 1681. It is therefore pleasant to recall that during this same period, in the northern section of what is now the Middle West and New York State and in the Quebec region, the Jesuit missionaries were introducing, among their Indian converts, an entirely independent set of Yuletide customs. These Christmas celebrations among the Hurons, Algonquins, and Mohawks are recorded in Reuben G. Thwaites's *The Jesuit Relations and Allied Documents* (Cleveland, 1896-1901).

The fullest account [1679] is that which covers the celebrations at the (Huron and Algonquin) mission at St. Ignace, Mackinac Island (now a part of Michigan). This mission, established by Marquette in 1670, was under the di-

rection of Father Jean Enjalran, assisted by Fathers Henri Nouvel and Philippe Pierçon. The report sent by Enjalran to Vincent Bigot (d. 1720), his superior officer, stressed the fact that it was the Huron converts who had asked him, long before December 25, to make arrangements for celebrating the day "in the most solemn manner possible." The Indians sent their children out to gather materials that might be used in the construction of a grotto in which to place the crèche. When the Christians had confessed and held communion, the grotto was "incessantly visited," and the service was, all in all, "very pleasing although rather protracted." The Indians asked, moreover, that the ceremony be extended beyond the chapel services and suggested that the Infant Jesus be carried through their village. Grand councils were held to insure and hasten the missionaries' approval. Their request was granted and the procession took place at Epiphany.

The Indians, said Enjalran, were eager to include also, as a part of their tribute, the dramatization of the story of the Magi. All the Hurons, Christian and non-Christian, dressed in their most startling fineries, divided themselves into three companies, and selected captains for each. The captains carried scepters to which were attached porcelain beads, their proffered gifts, and each wore a gaudy headdress instead of the conventionally majestic crown. At the sound of the trumpet, the first company, bearing before it a star attached to a large sky-blue standard and led by its captain, took up the march. The second company in turn approached the first, demanded its destination, and moved immediately into the procession. The third company followed a like procedure and



the cumulative train entered the church, leaving the star at the entrance. The three chiefs prostrated themselves before the crèche, and, placing their scepters at the feet of the Infant, offered their gifts and blessings and begged Him to visit their village. Father Enjalran himself took the little statue from the grotto and wrapped it in a fine cloth. All, he said, were "touched" and pressed forward "to get a nearer view of the holy Child."

The Hurons left the church in the order in which they had entered, followed by two Frenchmen who carried a large standard bearing representations of the Infant and the Virgin. Following shortly behind were the Christian Algonquins who had been invited to attend the celebration. The whole procession returned to the village chanting litanies along the way. The statue was taken into a cabin of the Hurons for further thanksgiving and prayers and returned finally to the grotto. The Huron converts then invited the Christian Algonquins to a feast "at which, according to their Custom, the hurons did not eat." They did, however, afterward dine by themselves, and enjoyed, before the feast, a dance performed by the women of the tribe. It was an almost motionless routine in which there was "nothing . . . to violate decency." The slight motion of their feet was accompanied by singing and the sound of castanets, and the noise of these they redoubled when "some words which please them occur in the Song. . . ."

The *Relations* account of the Christmas celebration at the Mission of St. Pierre, under Father François Boniface, belongs to a period only slightly earlier (1672-73). Here among the Mohawks near the present-day Auriesville

(N. Y.) Father Boniface arranged a little cradle in the mission chapel, lighted it with candles and decorated it with green boughs, and the converts sang their hymns zestfully and devotedly. "It was impossible," wrote Boniface, "to resist the persistent requests of those who are still infidels" and who wished to be allowed to join the service and "gratify Their Curiosity by gazing for a Long time at everything that rendered the Spot agreeable to Their eyes." Because of the size of this curious swarm, however, the Father found it necessary "to remain at the door of the Chapel and allow only Chosen persons to enter." The devotion of the Christians was, he reports, almost excessive, and in order to "promote their piety" he allowed them to continue the singing of their hymns until Easter.

About thirty years earlier, according to the account of the Sillery mission on the St. Lawrence just above Quebec, the Algonquins were following out their own pattern of Christmas observance. They left the village in the winter of 1644 for their annual hunt. At their request Father Gabriel Druillettes (1610-1681), accompanied by "a young Frenchman" (otherwise unidentified), acted as their spiritual guide. Druillettes made, evidently, only the very simplest of preparations, and is said to have carried with him baggage consisting of nothing but "a small box or trunk which held only the necessary supplies for saying Mass." Druillettes' report of the expedition—written for his superior, Father Barthélemy Vimont (*Relations* of 1644-45)—states that the "Savages" had a particular affection for the night of Christ's birth—and there was "not one who refused to fast on the day that preceded it." They gathered



branches of cedar and fir and built a small chapel. Even those hunters who had gone a long way from the camp returned, despite the bad weather, to take communion and to sing the hymns that had been translated into their own tongue. Druillettes spent at least three winters on outings of this kind; the *Relations* of 1647-48 refer again to the construction of another little church, where "all confessed and received communion at midnight Mass, with joy and consolation in their souls."

One detail—and an all-important one—common both to the early and modern celebrations is the singing of hymns. Those taught the Indians were largely translations of European originals. One, however, written especially for the Hurons, and in their own tongue, is still extant. It is generally assumed to have been the work of Jean de Brébeuf (1593-1649), although some authorities credit it to Paul Ragueneau, a fellow Jesuit. Regardless of the authorship, the hymn was surely composed sometime between 1634 and 1638 and was recorded by Pierre-Marie-Joseph Chaumonot in a *Relation* which has been lost. The hymn was also recorded in a manuscript written by the Jesuit father Etienne-Thomas Girault de Villeneuve (1747-94); this, too, has not been preserved. Paul Picard, a Huron chief of Lorette, succeeded in getting the text of the hymn, however, and made a French translation; and these came finally into the possession of Ernest Myrand, who included the song in his *Noëls Anciens de la Nouvelle-France* (Quebec, 1907). It is called "Ies8s Ahatonnia" ("Jesus is Born")—Brébeuf invented a character, represented by the figure 8, to indicate the vowel-sound *ou* or *ow*. The Huron text

of the first stanza, according to Myrand reads:

Estennialon de tson8e les8sahutonnia  
Onna8ate8a d'oki n'on8andask8aentak  
Ennonchien sk8atrihotat n'on8andi-  
lonrachatha  
Ies8s ahatonnia.

And Picard (whose Indian name was Tsa8enhohi, "the eye of the vulture") translated it into French as:

Hommes, prenez courage, Jésus est  
né!  
Maintenant que le règne du diable  
est détruit,  
N'écoutez plus ce qu'il dit à vos esprits.  
Jésus est né!

[A rather fanciful account of the hymn was published in Toronto in 1927 under the title *The First Canadian Christmas Carol*.]

It could hardly be said that any part of these Indian celebrations had a direct influence on the Christmas traditions with which Americans are familiar. The essential point is merely that Christmas was being actively observed by a scattered Indian population at a time when New England, the source of so many of our institutions, was ignoring the day as vigorously as possible.

W. H.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

BIG FIFTY: referring to a bomber pilot's fifty missions from an Allied bomber station in Italy, at the completion of which he has the choice of staying on



to begin another fifty, changing to another kind of plane, requesting duty as a ground officer, or going home. **BALLOON JUICE**: popular name for helium (*New York Times Magazine* Nov. 21, 1943). **SEARCHING THE VAULTS FOR GUY FAWKES**: for the first time since 1606 British Parliament opened (November 24) without the execution, by the yeomen of the guard, of the long-established tradition.

**CHRISTMAS SEALS**: invented in 1903 by the late Einar Holbóll, Danish postal clerk, as a means of soliciting the aid of the general public in the fight against tuberculosis. **FIRST REPUBLICAN NEWSPAPER IN THE UNITED STATES**: claim advanced by the Westfield (N.Y.) *Republican*, founded in 1855. **WHODUNIT**: name for the detective story coined by Donald Gordon in *American News of Books* (July, 1930) in a description of Stewart Sterling's *Five Alarm Funeral*—wrongly credited to *Variety*, 1932 (*Publishers' Weekly* April 11, 1942). **CAFE SOCIETY AND OLD GUARD**: phrases originating with the late Maury Paul ("Cholly Knickerbocker"), longtime society editor of the *New York Journal American*, to describe, respectively, the night club and restaurant crowd and the members of the old New York families (*N.Y. Times* July 18, 1942).

## Queries

► **JEWISH NEGROES IN NORTH CAROLINA**. I would like to get bibliographical references to a group of Jewish Negroes supposed to live in northeastern North Carolina. Can anyone tell me of the origin of this group?

John Grenzebach

► **RHUBARB**. There has been some controversy in the daily press over the slang connotation of the word *rhubarb*. It has been defined by one correspondent as:

the plotting of a Machiavellian intrigue so that by stealth and cunning an unsuspecting person would be subjected to some petty annoyance or responsibility, much to the amusement and satisfaction of the person or persons perpetrating the "rhubarb."

Another definition, seemingly advanced by "Red" Barber, radio commentator, is "squabbling, scuffling, wrangling."

Mr. Barber, in a letter to the editor of the *New York Herald Tribune* (July 21, 1943) states that the "father" of the word was Garry Schumacher, of the *New York Journal American*, who used it to describe a minor incident in the training life of the Brooklyn Dodgers at their camp in Havana "some springs ago."

Can someone fill in the dates for the expression? What is its commonly accepted definition?

Senex

► **TONO-BUNGAY**. I have always taken it for granted that the title of Wells's novel *Tono-Bungay* (1909) was a creature of the author's imagination. However, some weeks ago, I came across a suggestion that the phrase may be older than the book—and that Wells may have borrowed it. James A. B. Scherer, in his short biography of Sam Brannan (*The First Forty-niner*. N. Y., 1925), wrote the following:

When the paint-brush of advertising followed the flag, stage-coach travelers were greeted everywhere with huge, staring signs: "Try Tono, Buy Bungay—Sam Brannan Buys It!"



The period was the early fifties, and the scene, of course, California.

Was there, in the fifties, a commodity known as "Tono-Bungay"? And, if so, was Wells aware of its existence?

*T. R. Hughes*

» **THE LONG BOOK TITLE: RISE AND FALL.** What was the approximate life span of the long book title, the kind that often spread itself over about a quarter of the title page and incorporated a whole catalogue of the variegated subject matter? British volumes of the sixteenth, seventeenth, and eighteenth centuries furnish endless illustrations of this literary fashion and (presumably under English influence) the same would hold for early American publications. I should like, however, to establish—in round numbers, at least—the beginning and end of this custom. I am aware, of course, that they are not forbidden even today, but these are the exceptions and are used largely as "atmosphere" devices.

*Maitland Foote*

» **GIVING THE KEYS OF THE CITY.** To what extent is the very old custom of presenting the Keys of the City to famous figures observed in the United States today? The practice is certainly Old World in origin, and historically or architecturally, has no justification here except as a carry-over from another civilization. Mayor La Guardia, I believe, revives it from time to time when New York becomes the host to heroes, diplomats, etc. In what other sections of the country has it been used as a gesture of amity and welcome?

*John Wood*

» **FAMOUS AMERICAN FASTS.** Much, I know, has been written about remarkable fasts, and a review of their history would, I imagine, easily show that most of the more dramatic ones were undertaken by either Asiatics or Europeans. The fasting temperament, if I may call it such, seems to be neither Anglo-Saxon nor American. Beyond a scattered record of the protest fasting of ideological objectors and the hunger strikes of criminals the literature on American fasts seems to be relatively slight. In 1879 one Dr. Tanner survived forty days without food—but came through in poor physical condition. There must be others who have established comparable records. Who were they? And were not their more sensational achievements invariably followed by an epidemic of "sympathetic" fasts?

*W. W. H.*

» **CHECK LIST OF WAR-PRISON PAPERS.** Is there now in the process of compilation any check list of the papers—sometimes daily but more often occasional—issued by the internees of the various war prisons? Several of these publications have been cursorily described by foreign correspondents, etc., but I assume that there are dozens that have received no public mention whatsoever.

*M. V.*

» **PUP TENT.** What is the origin of the term "pup tent"? The *DAE* date is 1902, which would seem to indicate that it might have had its beginning during the Spanish American war.

*R. G.*

» **DEFINITIONS OF HAPPINESS.** Oliver Wendell Holmes once aptly described happiness as "four feet upon a fender."



Have not most writers with a philosophical turn of mind had their own fling at defining the word? What are some of the characterizing phrases?

T. S. Payne

» RED LIGHT DISTRICTS. I would like help in assembling the local names for the red light districts which, however unfortunately, exist in most large American cities.

C. M. H.

» CHAIN GANGS. The chain gang is probably not indigenous to the United States, but it seems to have received more public attention here within the past ten or twenty years than elsewhere. I have not been able to discover just where in this country the system was first put into practice. A reference in *Gleason's Pictorial* for March, 1852 (p. 197), indicates that it originated in 1849 in San Francisco. I do not find this confirmed elsewhere, and since the gang is so closely identified with the southern states, I wonder how much truth there is in the *Gleason's* allegation. What is its early history?

M. J. P.

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« JEEP (3:119). As far back as the early twenties the forerunner of the present jeep was being developed concurrently at the Infantry Tank School at Fort George G. Meade (Maryland) and at the Cavalry School, Fort Riley (Kansas).

The Tank School produced a light "puddle jumper" for tank observations during cross-country maneuvers. It was mechanically successful, but lacked War Department authorization and vanished in the very early thirties. The idea was revived about 1932 and 1933, and Ford and Chevrolet designed several small vehicles which were bought and used.

Meanwhile the Cavalry School had been experimenting with mobile tank destroyers and from odds and ends created a vehicle on which they mounted an antitank weapon. This move, too, was condemned by the War Department.

About 1936 the American Bantam Car Company had gone to work on the development of a light car along European lines, and their progress gave a new impetus to the "puddle jumper" experiments. As soon as the War Department had indicated its official interest in the matter the development became a general army affair.

Early pilot models for light trucks were then submitted by Crossley as well as Bantam (and also, I believe, by Ford, Chevrolet, and Willys). Bantam pushed the idea through, but Willys garnered the harvest. And the first successful pilot model for what is now the jeep was produced by Bantam around 1938.

This for the etymology of *jeep*: From the days of the early experiments at the Infantry and Cavalry schools it was variously referred to as a "puddle jumper," "blitz buggy," "jeep," and "peep"—regardless of whether it was a ¼-ton or ½-ton truck (there were other like names for it besides those I mention). When the Army decided to buy both a ¼-ton and a ½-ton truck any one of these terms was still being applied to either model.



In April, 1940—I was then working for the Army—I founded *Army Motors*, a magazine for the motor transport service. I was annoyed at the looseness of the designations and decided to give each of the two vehicles standard names. I had been assigned to the Motor Transport School, Camp Holabird, Maryland, and had found that the mechanics and test drivers there had settled on “jeep” for the ½-ton truck because the first production models they had seen came marked “GP” (General Production). I laid down an editorial ukase that the ¼-ton truck was thereafter to be the “jeep” and the ½-ton the “peep”—and since our circulation ran into the hundreds of thousands the names stuck. (The peep, incidentally, is now gradually being replaced by the ¾-ton truck, which bears no special name.)

Unlike weapons, which carry official War Department model numbers, trucks are referred to by whatever model numbers the manufacturer gives them. From all that I can discover, the marking “GP” just happened to be put on the production jeeps merely to avoid confusing them with the various pilot models. It had probably been applied before, and if “jeep” had not been one of the many names then current for the ¼-ton and ½-ton vehicles, there would have been no association of terms to produce the final “jeep” designation for the ¼-ton truck.

*Richard Gordon McCloskey*

[Mr. McCloskey has amplified his material at our request. We feel that the scattered “jeep” annotations have been vague and haphazard and that a somewhat complete note is welcome.—Eds.]

◀ “BLOOD, SWEAT AND TEARS” (3:124 *et al.*). Replies thus far on the source of the phrase have made no mention of the fact that Byron used an almost identical expression—in an oddly different context—which may have left echoes in Churchill’s mind. G. M. Trevelyan, in his *English Social History* (London, 1942, p. 467), draws attention to the Byron passage (*The Age of Bronze*, XIV, 1823):

See these inglorious Cincinnati swarm,  
Farmers of war, dictators of the farm;  
*Their* ploughshare was the sword in  
hiring hands,  
*Their* fields manured by gore of  
other lands;  
Safe in their barns, these Sabine  
tillers sent  
Their brethren out to battle—Why?  
For rent!  
Year after year they voted cent.  
per cent.,  
Blood, sweat, and tear-wrung millions  
—why? for rent!  
They roar’d, they dined, they drank,  
they swore they meant  
To die for England,—why then  
live? —for rent!

*R. G. W.*

◀ SEND THE FOOL FURTHER (3:121). The classic sleeveless errands of the theater are two: in the mechanical department, the deck hands send the property boy for the “key to the curtain”; and among the actors, the amateur is dispatched to the drugstore for a “box of wrinkles” for the character man.

With photographers it’s the “negative stretcher”; in commercial art studios, the “paper stretcher” or even a “tube of white lampblack.” In the carriage factory, about 1910, they had similar jests about putty and sandpaper, but both elude me now.

*Tiffany Thayer*



« About twenty years ago—and maybe even now—the motion picture houses in Roxbury, Massachusetts, used to subject their new employees (male) to a series of earthy indignities. In the least Rabelaisian of these the excited old-timer would corner the innocent, just about five minutes before curtain time, and explain that “we can’t start the show. Lost the key to the curtain. Run like hell and borrow the Franklin’s!” The novice would trot off to the Franklin, only to be told that the Niagara had just borrowed it . . . off to the Niagara where he would learn that it had been passed on to the Eagle . . . and the Eagle would (in a manner of speaking) yawn and explain that it had been returned to the Franklin. I remember one boy who showed up at the movie house in which I worked completely tuckered out and almost in tears, just as the show was breaking. Occasionally the Franklin would vary the process by giving the lad a huge chunk of waste metal to be dutifully delivered to the parent house.

One of the machine-shop objects that has not, I think, been mentioned is the bucket of steam stall.

J. B.

« LEAP-TO-DEATH LEGENDS (3:123 *et al.*). Cynically speaking, I suspect that there is hardly a State Park in the Union without its “Lover’s Leap.” And there must be hundreds in other countries. Many such names repeat themselves in public parks: “Devil’s Kitchen,” etc.

I should like to cite a peculiar leap in Dantesque lore. In *Purgatory* V Dante mentions, alas too briefly, Pia de’ Tolomei, whose tragic story, however, has been popular in Italy since the thir-

teenth century, the source of poems, tales, and dime novels galore. One version tells how her husband, Nello, suspecting this innocent woman of infidelity, led her to his castle, Castello della Pietra, in the Maremma, a region in Tuscany infested by malaria, where she would surely die in due time. But he became impatient at the slowness of this homicidal method. And one day, as she leaned out of a window that gave on a very deep ravine, he quietly lifted her overboard by the feet. The place has since been called: *Il Salto della Contessa*—The leap of the countess. Quite an involuntary “leap”!

Rudolph Altrocchi

« Hannibal, Missouri, has a 230-foot Lover’s Leap at the end of its Main Street, which took its name originally from the ordinary suicide legend. There is also associated with it, however, a strange converse of the traditional episode.

In the early 1840’s William Miller, a New York City deist, had predicted the end of the world in 1843, and in this faith he held, as is well enough known, a national following. The Millerites, disappointed in 1843, looked forward to an indubitable end of all things in 1844, on October 22. A group living in the Hannibal region left their ordinary pursuits on that autumn morning, and, dressed in long white robes, marched with solemnity to the crest of the leap—“to be snatched to Heaven.”

R. Hall

« Starved Rock, a 300-foot cliff rising steeply from the banks of the Illinois River across from La Salle, Illinois, belongs to the many lover’s-leap sites. One can buy there lurid post cards depicting the event, and local legends



dredge up a half-dozen contemporary suicide pacts consummated from the Rock.

D. B.

« "Hosey" (3:110 *et al.*). I was surprised to see W. J. Hamilton's remark (3:110) that he had no idea where "dibs" came from. When I was a boy "dibs" was (to me, at least) a short form of "divvie," which in turn was a corruption of *divide*. It had, for us, a number of expedient uses. If a sprout came out of the house with some candy or an apple and saw a couple of friends who might have an interest in his prize, the only sensible thing for him to do was to cry "No dibs!" before they could say "I/We got dibs!" The former was universally accepted as an inviolable safeguard; the latter, a legitimate claim.

My wife remembers hearing a variation of this in Maplewood, New Jersey, a few years back—"I wackies!" (indicating that he who yelled that phrase first could share in the spoils). "No wackies!" was synonymous with "no dibs!" There was, incidentally, a very rigid and conventionalized form of procedure in these cries, and the mastery of the demand along with its proper reply was an art in itself. The youngster who succeeded in this game could easily be the best fed young man in the neighborhood; and he who fumbled it could lose everything up to and including his shirt.

John Grenzbech

« PEANUT VENDOR AT THE WHITE HOUSE (3:11). I can state with assurance that Steve Vasilakos had no predecessor. For this I have the word of John Claggett Proctor, Washington archivist, who says that it would not have

been permitted at any time "before Steve came." Here is his explanation:

None of the other vendors got up the Avenue that far. The most famous of all "peanut men" in the Capital, of course, was old "Peanut John" [still living, he believes], the chap who held Booth's horse at the rear of Ford's theatre the night Lincoln was assassinated. John was arraigned as a witness in the subsequent trial. But John never had a peanut stand; he peddled from a tray, and never got above 15th street.

I myself can add a little to this—I knew John well, and I have what may be the only picture extant of him, taken about 1935 or 1936, with a candid camera, at a moment when John—just after picking up a piece of tinfoil from the street—caught me snapping it.

But to return to Steve, I have also asked George Kennedy, colored messenger at the White House for thirty-seven years. He says that Steve was the first and only.

Don Block

« NICKNAMES FOR AMERICANS ABROAD (3:94 *et al.*). Your correspondent gives a somewhat misleading impression concerning the etymology of *gringo*. This, indeed, was at one time much disputed but is no longer. Webster traces the word to a corruption of *griego* (Greek). Furthermore, the Latin Americans apply the term to any familiar foreigners—not just to Britons and Americans.

Eleuterio F. Tiscornia's annotated edition of José Hernández' *Marín Fierro*, the gaucho classic, published in Buenos Aires in 1925, gives both the authentic history of the word and an account of the controversy it aroused. He credits an American, Katharine Ward Parme-



lee, with the first serious contribution to a study of the word (in her article appearing in the *Romanic Review*, IX, pp. 108-110).

Tiscornia's discussion was prompted by the use of *gringo* in the famous gaucho epic, written in the seventies. Lines 319-21 (Part I) read:

Allí un gringo con un órgano  
Y una mona que bailaba  
Haciéndonos rair estaba.

There was a gringo with an organ  
And a monkey that danced  
Was making us laugh.

The text refers, obviously, to an Italian organ grinder, and since the Italians constituted the dominant foreigner group in the world of the gaucho the two connotations are present.

Tiscornia recalls the fact that Father Terreros, Spanish lexicographer of the eighteenth century, cites the usage of the word in Málaga and Madrid as synonymous with *foreigner*. In earlier forms—*gresco*, *grig*, etc.—it goes back centuries. It is interesting to note that in both Spanish and English we retain a carry-over of this meaning in the expression "It is all Greek to me."

R. G. W.

[Miss Parmelee states that *gringo* applies to different nationalities or groups in the various Latin American countries: in Mexico and Honduras, to the Americans; in Chile and Peru, to the English; in Guatemala, to English and Americans; and in Venezuela, to those who speak Spanish either badly or not at all.]

◀ FISH: BRAIN FOOD (3:103). I have examined a fair amount of material in this field, and find not even a hint of the origin of the superstition that fish

makes for braininess. I do find hospital records as far back as the eighties indicating a freedom, among fishermen and their families, from certain ailments (and a lesser susceptibility to certain diseases). And it can, evidently, be assumed that fishermen and their folk eat more fish regularly than do people in other occupations (see John Davy's *Physiological Researches*).

W. O. Atwater, in his "Report of Progress of an Investigation of the Chemical Composition and Economic Values of Fish and Invertebrates Used for Food" (U. S. Commission of Fish and Fisheries, *Report of the Commissioner*, 1880, Appendix D, XI, p. 267), states that so far as present analyses are concerned, the percentages of phosphorus found in the flesh of most fish are not larger than those found in the flesh of other animals used for food. It is, however, "very improbable yet within the range of possibility" that a more complete experimentation might reveal a smaller proportion of phosphorus in meats than in fish. But, he quickly adds, that in itself contributes nothing to a proof of the point at issue. For such matters as the nourishment of the brain, the source of intellectual energy, etc., are still too elusive and too "abstruse" for any immediate solution "in the present condition of our knowledge."

D. B.

◀ TWICE-TOLD TALES (3:24, 59). There is a "recurrent anecdote" to be found in a footnote in Pareto's *Mind and Society* (N. Y., 1935, Vol. I, p. 413). The story concerns Mme Talleyrand, whose wit was not of the first water. Talleyrand had invited Denon, the Egyptologist, to dinner and had suggested that his wife would do well



to read up on the savant's work. By mischance she got hold of a copy of *Robinson Crusoe* and her small talk at the table first confused, then amused, Denon. This was a good story—to Napoleon at least, for the thought of it is said to have made him laugh during his imprisonment at St. Helena—but unfortunately it was a chestnut that had been around for a long time, with not only Denon but Humboldt and Sir George Robinson as the hero, and with a priest rather than Mme Talleyrand as the goat.

B. A. M.

« Alice Hegan Rice, in *The Inky Way* (N. Y., 1940, p. 12) rushes to the defense of Charles Dickens with her contention that it was not he but Captain Frederick Marryat, the famous sea-tale writer, who became involved in a rather unpleasant incident at Galt House, Louisville, in 1846. Her version—"told by one who knew"—states that Major Throckmorton, proprietor of the hotel, was anxious about the comfort of his guests, and went to Captain Marryat's room in order to see that he had everything that he needed. Marryat replied: "When I want the services of a bally innkeeper I shall ring for him!" The major, according to Mrs. Rice, curbed his anger and withdrew. But later on in the night—

when a complaint reached him that the Englishman was annoying a woman guest, Major Throckmorton had the pleasure of kicking Marryat into the street and having his luggage hurled after him!

Ellen Kerney

« RICH MAN, POOR MAN (3:127 *et al.*). The complete German formula—

as I learned it—for obtaining information on a maiden's prospects of love gives a somewhat wider range of emotion than the one quoted in the October issue of *AN&Q*:

Er liebt mich,  
Von Herzen,  
Mit Schmerzen,  
Ueber alle Massen,  
Kann nicht von mir lassen,  
Ganz heimlich,  
Klein wenig,  
Aucht gar nicht.

Emily E. F. Skeel

« GAMES INVENTED BY FAMOUS PERSONS (3:125 *et al.*). William Rose Benét, in "The Phoenix Nest" (*Saturday Review of Literature*, May 22, 1943), drew up for himself a "new literary game." It was, he says, suggested by the reading of Rex Stout's *Double for Death*, in which the murdered man, Ridley Thorpe's secretary, bore the name of Vaughn Kester. Mr. Benét remembered, somewhat hesitantly, that it was [Vaughn] Kester [1869-1911] who wrote *The Prodigal Judge*. His game, therefore, would be a tracking down of all the "real names" of authors afterward picked up as characters in other authors' books.

S. A.

« BROOKLYN MALIGNED (3:104 *et al.*). Wasn't the safety pin in the vaudeville act (3:104) a diaper pin, and the allusion to the prolificity of the Brooklynites?

Miriam Allen deFord

« UP-TO-DATE PIRATES (3:87). The pirates in the Bias and Mirs Bay district of Hong Kong and on the rivers and canals of South China have never been subdued. As late as 1929 the British



were forced to use submarines to quell a major outbreak in Bias Bay. In 1937 vessels on which I was traveling on the West River outside of Canton were twice attacked by pirates. Since the war authentic news from this territory has been scarce, but there seems little reason to believe that the Japanese have done anything to stop piracy against any vessels but their own.

Pirates are also still active along the south coast of Arabia, though they confine their attention to native coasters.

*Richard Gordon McCloskey*

« CHARACTERS ACCEPTED AS REAL PERSONS (3:41 *et al.*). There is an excellent example of this motif in modern Italian literature.

When I toured Italy in 1926 and stopped to see the city of Lecco, at the southeastern end of the Lake of Como, I was shown the houses in which lived the main characters of the greatest of Italian historical novels, Manzoni's *I Promessi Sposi* (*The Betrothed*). I was shown the very rooms in which certain actions happened, and assured that the furniture now visible had been used by the characters in 1627. Obviously, those characters were entirely fictitious. The strange thing is that the few characters in that novel who *were* real and historical were completely overlooked.

In the castle of Gradara, moreover, a few miles south of Rimini, the very room in which occurred the tragedy of Francesca da Rimini (*Inferno* V) was pointed out to me. Let me note, however, that in this case the tragedy was actual, not fictitious, but that it could *not* have taken place in that castle, which at the time (about 1285) did not belong to the avenging husband.

*Rudolph Altrocchi*

« DIME MUSEUMS (2:184). In his query on dime museums John Wood refers to the Chautauqua as an "unknown" institution in the eighties, nineties, and early 1900's. I should like to correct this statement. The original Chautauqua, on the shore of Chautauqua Lake (N. Y.), was founded in the seventies and during the next two or three decades "independent" Chautauquas sprang up all over the country; by the early 1900's there were surprisingly many.

Mr. Wood was undoubtedly thinking of the circuit Chautauqua, which did not begin its career until 1904 (see *AN&Q* 1:167), and survived until 1932.

*J. R. Schuliz*

« PERAMBULATING PRESSES (3:122 *et al.*). Commodore Perry took with him on his voyage to Japan in the early fifties a press that on one occasion was used to print pilot licenses for local Japanese fishermen. These licenses, in Dutch and English, gave the fishermen authority to conduct American ships into port. They were signed by Flag Lieutenant Silas Bent and countersigned by Perry. The account of the incident is given by Carl Crow in his *He Opened the Door of Japan* (N. Y., 1939, p. 102).

*Ellen Kerney*

« WICKERING COVERING FOR WINE BOTTLES (3:89). I do not know the English name, but the French call the covering *la clisse de bouteille*; and the covering *le clisse de bouteille*; and the *coperto di graticci*.

*Ellen Kerney*

« BEARDLESSNESS (1:124 *et al.*). A squib from *Gleason's Pictorial* for 1852



indicates that the public feeling of the day was swinging away from the clean shave. It reads (January 10, 1852, p. 32):

We are rejoiced to see that the prejudice against wearing the beard is beginning to disappear.

I. D.

« COMPILER OF "THE LITERARY GUILLOTINE" (3:72). William Wallace Whitelock (1869-1940), author and playwright of New York City, wrote *The Literary Guillotine*. Whitelock is listed in the 1939 *Who's Who in America*.

I. D.

« HORSES ON THE STAGE (3:105 *et al.*). An account of Mazeppa, the white horse Adah Menken rode in her melodramatic appearances in San Francisco in the sixties appears in Amelia R. Neville's *The Fantastic City* (Boston, 1932, pp. 55-6). When Adah ended her performances in San Francisco she left the horse to one of her admirers, a bachelor, who rode it daily to his office on Sansome Street. It was stolen, one day, from a hitching-post in the street. It was traced to a ship which had sailed for Australia, "and there was nothing to be done about it after that."

L. R. Black

« Silver, the fat white horse that has at times performed so admirably in the Metropolitan's productions of *Carmen* and *Aida*, made the editorial page of the New York *Herald Tribune* by virtue of his recent willfulness in *Boris Godunoff*.

It was the season's opening night. Instead of standing still—as he was supposed to — while Armand Tokatyan,

tenor astride him, sang an aria, Silver listened for only a moment, then cut a wide circle and disappeared into the wings.

P. A.

« FREE-LUNCH CUSTOM (3:101). A paragraph in Allen S. Lane's *Emperor Norton* (Caldwell, Idaho, 1939), a life of Joshua A. Norton, San Francisco eccentric, tends to strengthen the suggestion that the free-lunch counter originated on the Coast (the period here referred to, however, is about five years later than that mentioned in the query).

Norton, it is said, usually ate at "free-lunch counters," present in almost every San Francisco saloon. At the best of these the food was "good, varied, and plentiful."

John Wood

« The free lunch is, I believe, outlawed in New York State. In some of the bars that are loath to part with the idea there is prominently displayed a sign stating that the lunch is for sale. The price is a penny or thereabouts, and guests are asked to leave their coppers in the bowl. (But not even the beeriest barfly would do that!)

J. B.

« VICTORY THROUGH APPETITE (3:10). An article in *PM* (November 30, 1943) on the United Nations Relief and Rehabilitation Administration and India mentioned a report that the Japanese have been dropping packets of rice on Bengal. This, I am aware, does not contribute anything to the earlier history of such strategies, but it is interesting evidence of the fact that the practice is not a one-way affair.

L. S.



« BOSTON BEANS AND NEW YORK STATE BEANS (1:184). In the fall of 1928 Mrs. Caroline B. King created something of a stir when, in the course of a lecture before the National Restaurant Association, she stated that there was good reason to believe that baked beans were originally not an American but a Russian dish.

T. T. B.

« STATE LAWS IN OTHER LANGUAGES (3:102). On January 12, 1842, the Texas legislature adopted a joint resolution providing for the translation into Spanish of all state laws of a general nature and for their publication in a San Antonio newspaper. The resolution further provided that 250 copies of each issue of the paper should be distributed by the Secretary of State. Exactly a week later, however, this resolution was repealed.

Four years later, on April 18, a law was enacted for the translation of the State constitution and certain general laws into German and Spanish and for their promulgation in those counties which "embrace German emigrants and Spanish citizens." And in 1858 the legislature expanded this by calling for the translation into Spanish, German, and Norwegian of several general laws.

Richard F. Burges

« The Session Laws of Louisiana for the years 1812 to 1867 were issued in two languages, English and French, in an interleaved format.

L. S.

« SELF-REVIEWING AUTHORS (3:123 *et al.*). Of all such reviews perhaps the longest is Orestes A. Brownson's discourse on his "novel" *Charles Elewood*;

or the *Infidel Converted* (Boston, 1840). In the April, 1842, issue of the *Boston Quarterly Review*—of which he was founder and editor and for which he supplied most of the copy—he devoted some fifty-odd pages to this painstaking task. In his *Collected Works* the review may be found in Volume 4 (pp. 316-61).

Brownson himself called *Charles Elewood* a novel, and it is still catalogued as such, but why is a mystery to me, for it does not even remotely resemble one.

Louis S. Friedland

« J. O. H. will, I think, find a good answer to the question of where Whitman's self-reviews appeared [*AN&Q* 3:94] in the *American Mercury* for December, 1929 (pp. 482-8). Here Emory Holloway, in an article called "Whitman as his own Press-agent," says that the poet, in order to "make headway against the prevailing ridicule and indifference" (following the publication of *Leaves*) found it wise to become his own press-agent, and published a score of anonymous reviews. The article supplies references to a number of magazines and newspapers, among which are: the *United States Review*, the *Washington Chronicle*, and the *Washington Evening Star*.

H. Y.

#### Erratum

September, 1943, p. 95 (col. 1, l. 4):  
for *and his brother William read and young Lord Westport*.

"Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.



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# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

JANUARY, 1944

VOLUME III NUMBER 10



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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington and B. Alsterlund*

## Notes

*From Fad to Fundamental:  
Brief Notes on the Early  
Years of Microphotography*

"PLAYTHINGS" they called the apparatus. The whole scheme, they said, was "childish." During the early 1900's, to put it more specifically, archivists and librarians, in general, regarded the potential uses of microphotography, according to F. Donker Duyvis, (*Journal of Documentary Reproduction*, September, 1940, p. 178) with little more than disdain: their comments had been provoked by a paper called *Sur une Forme Nouvelle du Livre*, drawn up by Robert Goldschmidt and Paul Otlet and read before the Congrès International de la Documentation Photographique de Marseille on October 19, 1906. A year later, when this same article was presented to the Institut International de Bibliographie (*Bulletin*, Vol. 12, 1907), it enjoyed a reception that was virtually unchanged, a simple combination of opposition and indifference.

In view of the extensive and invaluable use of microphotography today, less than forty years later, opinions so hostile and myopic offer, if nothing else, a nice commentary on the possible ex-

tremes of caution and skepticism within professional groups. This is, of course, only the more amazing when one recalls the fact that John Benjamin Dancer, of Manchester, England, had worked out microphotographic techniques in the early fifties (presumably 1853). Dancer had, indeed, produced photographs in miniature as early as 1839, using the Daguerre process; but this method was not entirely satisfactory for his immediate purposes and he had, therefore, laid it aside until the development of the collodion process enabled him to take it up again in 1852 (*Manchester Literary and Philosophical Society Memoirs*, Vol. 73, p. 13).

The *London Photographic News*, in 1859 and 1860, suggested that this form of record preservation might well be put to a number of practical purposes—in espionage; in the sending of state or secret messages in wartime, by attaching the negatives to bullets fired over the heads of the unsuspecting enemy during the course of a battle; or, again, in the safeguarding of the nation's archives. And the *Times*, somewhat later, proposed a photographing of the British Museum catalogue, putting it into drawer-size dimensions.

Yet it was not in England that microphotography was first put to a wide, if not serious and scholarly, use. The idea crossed the Channel to France, where the optician Nachet, in 1860, produced tiny photographs to be viewed with the aid of a strong magnifying lens. In the same year Prudent René Patrice Dagron (1819-1900) turned out pictures only a few millimeters square, and cemented them to cheap magnifying glasses. These toys caught the popular fancy immediately and became known as Stanhopes, after the Eng-



lish scientist Charles von Stanhope (1753-1816). The means by which Dagron maneuvered a piece of glaring publicity reads like the machinations of a modern press agent (*see* Erich Stenger's *History of Photography*, p. 89). The Paris papers in high seriousness carried the complete lost-and-found story of a "diamond ring equipped with glass lenses" that made visible the "portraits of well-known princes." The likenesses themselves were actually invisibly small, the account explained, but through the lenses gained a size so "respectable" that even the titles under them became clearly legible. Dagron, of course, "claimed" his ring on the day following, at the police station, and almost overnight the Stanhope craze in jewelry, novelties, etc., had got its foothold in Parisian society. By 1864, said Dagron (*Traité de Photographie Microscopique*, Paris, 1864), a *véritable industrie* had grown up in this field. According to Stenger's account many of the Stanhopes were said to have contained pictures "of the coarsest obscenity." He also mentions the fact that at the "jubilee banquet" of the Photographic Society in Vienna, 1886, Stanhope views of the city were "found in the toothpicks"; and that a Frenchman named Paul Ray, in 1863, introduced Stanhope stereoscopic pictures for which he used either strips of glass or rotating glass discs.

It was in 1870, however, during the siege of Paris by the Prussians, that Dagron was to utilize his techniques in microphotography in such a way as to publicize its possibilities on a far-flung scale. Communications between Paris and the rest of France (or, for that matter, the rest of the outside world) were completely cut off by the Prussians

as early as September 21 of that year. To get messages out of the city the French used balloons with relative ease and success; but incoming news presented obvious difficulties and carrier pigeons were the most likely solution. Yet even this method was not without its awkwardness — until Dagron approached the Government with the possibilities of microphotography. On November 10 he left the city by balloon, and came down in enemy-occupied territory. By good fortune he was able, however, to disguise himself as a peasant and transfer his equipment onto a cart, and then made his way to Tours, where he set up a photographic establishment. This arrangement enabled some 2,500,000 messages to be sent toward the besieged city. But since they were obliged to use untrained pigeons, only about half of the communications reached Paris. The service was soon opened to the general public at the rate of twelve words for a franc.

Yet even these spectacular demonstrations of the immediate utility of microphotography did not suggest any major move for an exploration of its adaptability to research methods. The notion of preserving and transmitting microphotographs of printed and handwritten matter had occurred to a number of scattered individuals during that period in which it was still something of a novelty to its masters and a toy to the general public. Sometime before 1853 Sir John W. Herschel, the English astronomer, had considered the idea of making reduced facsimile reproductions of private notes and miscellaneous material for both personal and group use. He sent to the *Athenaeum* (July 9, 1853) a letter that he had received from one John Stewart, a relative liv-



ing in France, who comments on Herschel's "old idea of preserving public records in a concentrated form on microscopic negatives," indicating, presumably, that Herschel's reflections on the subject went well beyond the recording of private memoranda (John Tennant. *Journal of Documentary Reproduction*, March, 1940, pp. 66-67). And in the same year the *Photographic Journal* cited a "reduced copy of *The Illustrated London News* 1/800 original size—quite sharp."

It is believed, however, that Duncan C. Dallas, a London engraver, was the first to apply the techniques to the making of minute reproductions of books (microprint). And one of his achievements, issued about 1866, was a miniature reference Bible in pearl type with pages measuring 1 9/16 by 2 3/8 inches. For this he is said to have used printing-press processes which he himself "held secret" (Tennant, *op. cit.*) and which have not since come to light. The *Catalogue* of the Crystal Palace Photographic Exhibition (1898) carried a facsimile of one of its pages.

The growing usefulness of microphotography in the whole field of records and research—to say nothing of its extensive adaptation to wartime needs—will do much to overcome the skepticism and coolness of the octavominded reader. As the lay public becomes more tolerant its curiosity will perhaps hasten a recovery of some of the lost minutiae belonging to the early history of the technique. And along with this, it is to be hoped, may come some of the facts which will lay the outline for the second half of the tale, where, surely, early American photographers must have seen *multum in parvo*.

C. S.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

CAT FEVER: the nickname given by Navy personnel in Norfolk, Virginia, to a "new infection" that swamped the city early in December; three days of high fever followed by subsiding temperature, a clammy feeling, and nausea; a revival of a term given by Navy men, in the tropics during the last war, to a grippal fever. √ √ √ PROTHESIS: the art of making artificial noses, ears, jaws, hands, etc., for the injured and maimed; so-called by its inventor, Captain Carl D. Clarke, of Baltimore, who, with a technical staff, is working in this field at a laboratory in the University of Algiers. √ √ √ OFFICIAL SLOGAN OF THE SEABEES: "First to land and last to leave." √ √ √ GWIBIT: term coined by Representative Karl E. Mundt (R.), referring to one of the forces "frittering away freedom in this country"; defined as "the Guild of Washington Incompetent Bureaucratic Idea Throat-cutters." √ √ √ PATRON SAINT OF CATHOLIC WACS: Ste Genevieve, patroness of Paris, under whose aegis the city was spared the presence of Attila the Hun in the year 451 A. D., recently made, according to reports, the patron saint of Catholic Wacs.

THE ONLY FEMINIST LIBRARY: Florence Bayard Hilles Library, named in honor of Mrs. Hilles of Wilmington, Delaware, one of the founders of the National Woman's Party; dedicated on December 12 at the Alva Belmont



House of the Woman's Party, Washington; said to be the only feminist library in the world. \* \* \* WHERE BOURNE DIED: Agnes de Lima, of the New School for Social Research, has recently made public the fact that Randolph Bourne, generally believed to have "died of bronchial pneumonia in a cheap Greenwich Village rooming-house," actually died in her home "surrounded by devoted friends, among whom was the girl he would have married that winter."

ONLY CANADIAN KNIGHTED FOR LITERARY ACHIEVEMENT: said of the late Sir Charles G. D. Roberts, poet and author, who died at Toronto, November 26, 1943. \* \* \* CHANNEL-TUNNEL VISIONARY: William Collard, wool merchant who died in England on December 20, 1943, said to have labored for more than thirty years on his plans for the sub-Channel railway tunnel (long after they had been rejected by a Government committee in 1918).

## Queries

➤ "HALF HORSE, HALF ALLIGATOR." Mark Twain, J. K. Paulding, Constance Rourke, Carl Sandburg, and others have written about the Kentucky backwoodsmen, the brawling, bragging, rip-roaring flatboatmen of the Ohio, whooping her up rhapsodically with an incredible flow of bombastic language and opulent metaphor. They proclaimed themselves "half horse, half alligator," and—to borrow David Crockett's phrase, quoted by Parrington—were "a little touched with the snapping turtle." The type is represented by the real and legendary Mike Fink and by Robert M. Bird's

portrait of Ralph Stackpole in *Nick of the Woods* (1837). Constance Rourke (*American Humor*, 1931, p. 35) tells of a song, with words by Samuel Woodworth, sung by an actor in New Orleans in 1822. It dealt with the Battle of New Orleans and included a passage celebrating the backwoods Kentuckians:

We raised a bank to hide our  
breasts . . .

Behind it stood our little force; none  
wished it to be greater,

For every man was half a horse and  
half an alligator.

I have made a long hunt through many books of the period 1840 to 1860 but they have yielded nothing which could be said to annotate or explain this earlier reference (1822); nor have I found any mention that antedates this.

There are a number of allusions to this hybrid beast in political cartoons of the 1820's, 1830's, and 1840's. In "A New Map of the United States" (1829) the Jacksonians are represented by an alligator, the Whigs by a tortoise. Of this, William Murrell (*A History of American Graphic Humor*) says:

later on . . . a monster, half-horse, half-alligator, was to be added to the menagerie to indicate the status of southwestern states such as then was Kentucky.

In James Akin's "An Unexpected Meeting of Old Friends" [ca. 1836] one sees, to quote Murrell again, "the skeleton of 'Old Kanetuck, Half Horse—Half Alligator,' suddenly confronting a politician with unpleasant memories." E. W. Clay's "The Great American Steeple Chase for 1844" places Henry Clay on the back of this composite beast, while Calhoun is mounted



on the "Nullification Coota Turtle." Books on American politics have as yet thrown no light on the matter.

When was the phrase first used and what is its origin?

*Frank Weitenkampf*

➤ **ALL-MALE SHOWS.** What is the history of all-male shows, such as Irving Berlin's "This Is the Army," either plays or musicals? I am mainly interested in "professional" productions (i.e., as opposed to those staged by dramatic organizations in the various men's colleges).

*J. K.*

➤ **"GATES AJAR": POKE COLLAR.** I have recently seen the stiff white collar with the projecting corners—commonly called a poke collar—referred to as the "gates ajar." The fashion itself, of course, goes back to the nineties, at least. How old, I should like to know, is this name for it? and is it by chance only a regional expression?

*W. Kay*

➤ **WARTIME BABIES.** The contention that during a war period the number of male births rises appreciably is now more statistics than superstition. I have not checked any of the records covering the years of World War I, but my impression is that this belief existed in the popular mind long before it was ever borne out by statistical evidence—how old, actually, is the idea?

*L. L.*

➤ **OUTDOOR PULPITS.** Are outdoor pulpits attached to many churches in the various parts of the country—or is historic Grace Church, in New York,

quite unique in this phase of architecture?

*R. P. B.*

➤ **"SWITZERLAND AN UNWILLING GOD-MOTHER."** The French king, Francis I, according to a very old story, had an eye on the lovely Swiss city of Fribourg, and wanted to bribe Switzerland into a better understanding with France in order to swallow the city at some later time. His prime minister reminded him that there was not enough money in the treasury for such purposes. The King decided to try a bribe of another kind—to pay Switzerland the honor of standing "godmother" (a republic, and therefore female!) to his next child.

Two weeks later Switzerland was reported to have taken the tribute kindly, but to have claimed the right, as godmother, of naming the child, and the King was presented with these three candidates for his consideration: Abraham, Reuben, Ezekiel. Whereupon the most Christian King, not feeling tempted to give the Dauphin one of these chosen names, dropped the idea of bribing Switzerland into submission, and the mediaeval city of Fribourg is still Swiss, although her inhabitants prefer to speak French.

This is but one of many illustrations of how Switzerland's shrewdness has stood her in good stead against her powerful neighbors. I have, however, lost track of its origin. Can someone identify it?

*Raoul Auernheimer*

➤ **SCHILLER AT CARLSBAD IN 1782.** A poker drawing recently acquired allegedly represents the German poet Schiller, in his twenty-third year, proceed-



ing to a picnic at Carlsbad on the back of a donkey. The drawing was made in 1865 by Robert Ball Hughes (1806-1868), Boston sculptor, presumably from a sketch of Schiller by Johann Christian Reinhart (1761-1847), German landscape painter.

I find no reference to Schiller's sojourn in Carlsbad in 1782, and shall welcome any explanation whatsoever.

F. L. Pleadwell

» "A LEXICON OF LECHERY." Can someone give me information concerning *A Lexicon of Lechery*, by Haeger and Dunkirk, said to have been issued by the Hawthorne Press, 1913. I have only an unverified reference, dated 1935, by "Jack Keene" [Robert Maxwell Joffe] of *Snappy Stories*.

G. L.

» AMERICAN GHOST TOWNS. I can recall seeing only a few accounts of towns that enjoyed a brief prosperity and were soon afterward abandoned when the industry that had produced them declined. Some, I believe, are completely derelict; others are only fragmentary communities. Most of these towns, presumably, are to be found in the Gold Rush regions of the West, or possibly in the lumber country where men moved on as they cleared. The rapid population shifts in the United States, however, tempt one to assume that there are ghost towns to be found in areas of more "permanent" settlement. Have not AN&Q readers the makings of a list of these lost villages? I should like to amplify this in connection with a study I have begun.

S. R. D.

» GROUND-HOG DAY. The custom of forecasting the weather for the six weeks

following Candlemas Day (February 2) by observing the behavior of the ground hog had its origin in Germany, where, however, the hibernating badger was the prophet. Has the earliest allegiance to this tradition here in the United States been noted? Was it a continuation of a formality among the Pennsylvania Dutch? What are the likeliest sources of early comment?

M. A.

» PIPE-LORE TERMINOLOGY. Is there a word to describe the "science of collecting smoking pipes"? Or a word, perhaps, to cover "smoking tobacco in pipes"?

D. J. Struven

» JOSEPH DEAN PHILIP. I would like to establish the identity of Joseph Dean Philip, M. A., author of a forty-page booklet of poetry, entitled *Luther at the Diet of Worms*, issued by "J. Webb, Printer, Cambridge" in the mid-nineteenth century. (Internal evidence indicates that the reference is to Cambridge, Massachusetts.)

C. S. W.

» JOHN BASKERVILLE AND JAPANING. It is a well-known fact that John Baskerville, the eighteenth century English printer, was, in his earlier years, a writing master and later a successful producer of japanned work. Efforts to discover examples of his accomplishments in this second field have been unfruitful. Do any exist—if so, where?

K. K.

» GOODERICH STRUCTURE. In a history of Wayne County (Philadelphia, 1886) there is an account of the home of General Samuel Meredith, at the foot of



Moosic Mountain. Until he completed "Belmont" in 1812 he lived, it is stated, "in a plain Gooderich structure." Can anyone tell me what is meant by the term?

*Rudolf Hommel*

» EXCHANGES OF BOOKS BETWEEN EUROPEAN AND AMERICAN CITIES. As early as 1843 an exchange of books was begun between the corporate bodies of Paris and Baltimore. There were sixteen titles in the packet received from France; what was sent over to Paris is not clear from the reference I have. Where did the idea originate and to what extent was it carried out?

*T. R. Freeman*

» OF MICE AND WOMEN. It is not, I trust, true that all women scream at the sight of all mice—but the convention is so firmly established that its origin could perhaps bear investigation. When and where was the notion first popularized?

*D. O. S.*

» SHOT TOWERS. One of the landmarks of Dubuque, Iowa, is an old shot tower (where bullets were made during the Civil War). I should be interested to know what others remain standing.

*Hermann S. Ficke*

» "POISON PEN." What is the origin of "poison pen," associated, of course, with a malevolent, vitriolic, and usually anonymous letter?

» "ON THE WRONG SIDE OF THE RAILROAD TRACKS." The meaning of the phrase "on the wrong side of the railroad tracks" is obvious enough, and the date of its origin cannot, of course, be too remote. But who first used it?

*E. Fraser*

» ICE BRIDGES. Over what rivers have some of the most famous ice bridges formed? One spanning the Niagara at Niagara Falls has, I believe, broken a number of records and appeared this year, I am told, unusually early in the season.

*D. R. Clark*

» COLLIER: NAVAL AUTHORITY. On May 4, 1878, William Dean Howells wrote a letter to one Mr. Collier, turning "again" to him for the use of his "naval knowledge" in a forthcoming novel. Judging from the questions with which Howells confronted him, Mr. Collier would appear to have had a special interest in naval affairs of the Pacific. Can someone place him?

*G. A.*

» "AS GOOD AS GOLD." Charles Dickens is usually credited with coining the household phrase, "as good as gold." Standard reference books place its earliest appearance in literature in the *Christmas Carol* (1843). It seems quite possible that the phrase was already current in familiar speech. Does anyone know of an earlier usage?

*R. Gordon Wasson*

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« POE, DR. LARDNER, AND "THREE SUNDAYS IN A WEEK" (3:115). Poe's "Three Sundays in a Week," on which my friend T. O. Mabbott has commented, is something more than a "simple



love story, with a scientific motif," for its title is an old locution for *never*. This or the analogous "When two Sundays fall in a week" is at least as old as 1616. (See: G. L. Apperson, *English Proverbs*, 1929, p. 656; W. C. Hazlitt, *English Proverbs*, 2d. ed., 1882, p. 533; H. G. Bohn, *A Hand-book of Proverbs*, 1855, p. 179; Fr. Woeste, *Korrespondenzblatt des Verein für niederdeutsche Sprachforschung*, 1877, Vol. I, p. 30.)

Sairy Gamp in *Martin Chuzzlewit* (1844) said: "You speak the truth in that sir, if you never speaks no more, 'twixt this and when two Sundays jine together." This is a form somewhat closer to the Dutch, German, and Danish sayings such as "When two Sundays come in succession." (See H. F. Feilberg, *Bidrag til en Ordbog over jyske Almuesmål*, Vol. 3, p. 741; F. A. Stoett, *Nederlandsche Spreekwoorden, Spreekwijzen, Uitdrukkingen en Gezegden*, Zutphen, 1923, 4th ed., Vol. I, p. 402.) Other variations of this locution are the Frisian "Seven Sundays in a week," the Anglo-Irish "Since the week of three Sundays," and such colloquialisms as "When we have a week of Sundays," "A month of Sundays," and "A month of five Sundays." References to these can be found in the books already cited, the *OED*, the *English Dialect Dictionary*, and *Notes and Queries* (9th. Ser., Vol. 9, p. 238).

There are two interesting facts concerning the foregoing parallels: they are limited to the Germanic languages and they seem to need an explanation, which no one has yet offered. The Sicilian "The week without a Sunday" is either a reversal of the formula, or, which to me seems more probable, something in no way connected with it.

The source suggested for Poe's tale bears the title "Three Thursdays in One Week," and this too is a traditional locution for *never*. It has been known in France since the sixteenth century, and is still current in French, Provençal, Danish, Swedish, and English. It is, I think, more than doubtful that the explanation can be found in the entry of Benedict XII into Paris (since it rained on the Thursday for which the event was announced, the entry was postponed to Friday, which was declared not to be a fast day). Quitard quotes a story of Varenus about the Portuguese who reached China by way of the Cape of Good Hope and the Spanish who reached it by way of Cape Horn. They found that their calendars disagreed. This seems to be the first version of Poe's theme. (See Rabelais, Chap. 1; A. Oudin, *Curiositez Françaises*, 1640; P. M. Quitard, *Dictionnaire . . . des Proverbs*, 1842, pp. 478-9; W. Gottschalk, *Die sprichwörtlichen Redensarten der französischen Sprache*, 1930, p. 397, n. 4; H. F. Feilberg, *op. cit.*, Vol. 4, pp. 828-9.) Although there are Germanic examples of the locution, it belongs primarily to the Romance languages.

Other days of the week are rarely doubled in this fashion. I note, however, an English example of "Two black Mondays"; Beaumont and Fletcher's use of Wednesdays ("Mad Lover," I, i), for which there is a German parallel; English and German examples using Friday; and one reference (German) to Saturday. The preponderant use of Sunday in Germanic languages and Thursday in the Romance tongues would seem to call for a "justification"—but I have none to offer.

Poe, I might point out, uses another



traditional locution for *never* in "When the clock strikes thirteen."

*Archer Taylor*

« BOOKS MADE OF UNUSUAL MATERIALS (3:120). Cervantes' *Novelas Ejemplares*, printed in Barcelona in 1933, and made entirely of cork, is a pleasant illustration of this art. The edition is limited to two hundred copies; and is issued in a two-volume set that weighs only a fraction of an ordinary book.

Broadsides, booklets, etc., have been printed on birch bark, muslin, silk, and various fabrics, largely, I believe, as curiosities. One of these worth noting is a 40-page pamphlet called *Nature's Child: The Voice of Cotton*, a community pageant printed on cotton cloth for a celebration in Concord, North Carolina, in 1931.

A. S.

« DEFINITIONS OF HAPPINESS (3:135). The late Max Plowman in his essay called *The Right to Live* (London, 1918) defines happiness (p. 11) as "the gift of harmony."

*Reginald Gaimster*

« JEEP (3:119, 136). May I say that the original jeep was designed and manufactured by the Minneapolis-Moline Power Implement Company and was given its name—from the "Popeye" comic strip—during the Fourth Army Maneuvers at Camp Ripley, Minnesota, during the latter part of August and first part of September, 1940. It was a four-wheel drive, neither truck nor conventional caterpillar tractor used for hauling guns—completely versatile and equally unclassifiable.

Articles in several issues of our house organ, the *Merchandiser*, cover a number of worthwhile details: Major Mar-

tin T. Schiska, a former M-M employee, says that the birth of the jeep actually began with an examination, in December, 1938, of pictures of the so-called "mystery tractor" then being tried out in Arizona. The prime movers tested during the 1940 maneuvers were first operated by—and thereupon named by—one Sergeant James T. O'Brien, who used to knock down trees with them, pull stock cars loaded with horses, etc. A *New York Times* reporter covered these early performances, and the *Minneapolis Star Journal* (September 8, 1940) carried full-page roto-gravure illustrations of the jeep's amazing possibilities. It was—in fact still is, regardless of the transformations it may have undergone—essentially a farm tractor converted to war use, not an automobile revamped along tractor lines.

A so-called "big brother" of M-M's jeep—"Jeepers Creepers"—was described in the November 19, 1940, issue of the *Minneapolis Times Tribune* (this was a "6 x 6" and far more powerful than the "4 x 4").

The light automobile, four-wheel drive, produced by Willys, Bantam, and Ford are, meanwhile, in use all over the globe—but the word *jeep* was first applied to the vehicle of our manufacture.

*W. C. McFarlane*

« The first pilot model of a ¼-ton combat car was delivered by the American Bantam Car Company in September, 1940, and was called a Bantam, not a jeep.

In November, 1940, our firm, Willys-Overland Motors, Inc., delivered a pilot model of a ¼-ton combat car, designed by it in accordance with certain specifications submitted by the Quarter-



master Corps. When this vehicle arrived at Camp Holabird, the Army officers called it a "Bantam." Willys-Overland employees resented this designation and insisted that it was a "Willys." Army employees then nicknamed the Willys vehicle the jeep. It was, by the way, designed around the standard Willys motor used by Willys-Overland in its civilian cars for a number of years.

Willys-Overland employees took the vehicle to Washington and it was driven up the Capitol steps and put through some tests at Rock Creek Park; the name "jeep," as applied to the W-O product was, in all, widely publicized.

Concerning the production of the jeep by several firms: the Government designated the Ford Motor Company as another source of supply; and Willys-Overland accordingly furnished Ford with all drawings and information needed for its manufacture.

*George W. Ritter*

[On a question so explosive and so technically forbidding the editors of *AN&Q* are glad to assume no more than their proper and professed role—to provide a medium for the exchange of information and to insure these columns against irrelevant material.]

«LITERARY HANGOUTS (3:123). George Ade used to loaf a little in Jim Moran's saloon at the corner of Clark and Chestnut Streets (Chicago); at one near State and Ohio, not far from the Granada Hotel. A picturesque Negro porter named Ziggy interested George a great deal. And it was, I think, he who was afterward immortalized in *Pink Marsh*.

Mangler's, Vogelsang's and Doussany's used to attract some of our trade.

Doussany's was a select, quiet place on Wabash near Peck Court, and wellborn English remittance men used to come there to associate with their kind.

*John T. McCutcheon*

« Elizabeth Fagg mentions (New York *Times*, January 9, 1944) the Café Paris in Mexico City as a rendezvous for artists and writers.

*L. S. T.*

« BOSTON BEANS AND NEW YORK STATE BEANS (1:184; 3:144). I was in Egypt in 1937. At a desert crossroads between Cairo and El Fayoum the car in which I was traveling stopped at the side of an open-air shop, the *fellahin's* substitute for our hot-dog stand. The vendor's wares were *esh* (bread) and a preparation of brown beans called *fuul* (pronounced "fool"). *Esh* is a flat, round loaf, well crusted and singularly puffed up in the middle. The vendor tore the loaf in half, and filled its center "hole" with beans. One held the half-loaf vertically to prevent the beans from spilling, and ate it like a great pie.

One bite was enough to impress me with the fact that the dish tasted very much like Boston baked beans. And in texture and appearance the effect was almost identical. My Egyptian friends were astonished at the designation "Boston." They declared that *fuul* (unlike most of their native dishes, which are common throughout the Levant and the Middle East) was distinctly a specialty of their country. Moreover, they believed it to be a very "ancient" dish. And when Egyptians use the word *ancient*, they reckon in millenia, not centuries.

*William Laas*



« PERAMBULATING PRESSES (3:142 *et al.*). An inescapable example of a colonial printer with a wanderlust and a press in his baggage is John Henry Miller, founder of *Der Woechentliche Philadelphische Staatsbote*. He was born in Germany in 1702 and learned the printer's trade in his boyhood at Basle. He was innately restless, and his wanderings carried him over all of Europe and brought him several times to America, first in 1741, again in 1751, and finally in 1760, when he brought a new printing outfit to Philadelphia. He remained there until his retirement in 1779, when he moved to Bethlehem (Pa.), where he died in 1782.

The Moravian records are specific in their statement that Miller had done some printing for them at Bethlehem on one of the small presses which he transferred from place to place before he settled in Philadelphia.

*Rudolf Hommel*

« RAIN AFTER BATTLE (3:104 *et al.*). There is no doubt in my mind that this is, apart from pure coincidence, a folkloristic superstition. It was mentioned, by the way, in connection with several battles in World War I; I have not heard it associated with the present war.

A classic example from medieval times is the battle of Campaldino, in Tuscany, between the Guelfs of Florence and the Ghibellines of Arezzo, on June 2, 1289. This would have remained an insignificant encounter had not Dante taken part in it (as a member of the Florentine cavalry) and left two records of it. One is an all too brief description; the other is the famous episode of Buonconte da Montefeltro of *Purgatory* V, in which Dante makes beautiful and dramatic use of the ter-

rific cloudburst that immediately followed the battle.

A possible explanation of the "rain after battle" motif, applicable at least to the Middle Ages, is the belief, universal at that time, that the devils had command of the air and of its phenomena, and that after a battle they turned loose upon both winners and losers their own rage and that of the elements. As Dante says,

They combine their ill will, which ever calls for evil, with intelligence, moving the vapor and wind by virtue of their very nature.

Let me add that an echo of this belief is found, for example, in the Renaissance in the *Orlando Innamorato* (ca. 1482) of Matteo Boiardo who says, referring to the devils: "Dal lor fiatare è fatto il cielo oscuro" (II, xxii, 50): "Their very breath maketh the heavens dark" (my translation).

One could find, with a little exploration, many an illustration of this belief, in art as well as literature.

*Rudolph Altrocchi*

« BROOKLYN MALIGNED (3:123). As a Chapel Hillian exiled in Flatbush, I decided to write back to an authority in Chapel Hill, Betty Smith, to find out just why it is allegedly bad taste to live in Brooklyn. This is her reply:

The only reason I know of is this—Brooklyn is a very small town blown up to be as big as New York. Since the typical New Yorker is a small-town native, he laughs at Brooklyn so that no one will know his origins.

There is something else—along these same lines—that has no logical explanation.

In the theater we were taught in our stage work that a sure-fire way to



get a laugh was to refer to some town that had the *o* sound in it. Not any *o* sound. It had to be either a very small place or a sizable town near an enormous town. Hence mention Yonkers, Hoboken, Brooklyn, Chillicothe or Kenosha, etc., in a vaudeville act, and it's good for a laugh. (But this does not work with Toledo, Columbus, and Brookline.) Nobody knows why all this is so—unless it has something to do with a suggestion of the *o* sound in *yokel*.

. . . Brooklyn, after all, is made up of a thousand villages, and the residents are not urban but suburban, and all big cities sneer at small towns.

Lawrence S. Thompson

« HORSES ON THE STAGE (3:143 *et al.*). Clara Morris' *Life on the Stage* (N.Y., 1901) cites a hilarious account of what happened during a certain performance of *Mazepa* when an old general utility horse was pressed into service, a substitute for the spirited creature that had been killed. Possibly this is the same occasion hinted at in a reply in *AN&Q* for October, 1941, coming, if so, from another source.

I well remember E. H. Southern's colorful entrance on horseback in the last scene of *If I Were King*. It is a part of the scene in which he, as Villon, presents the Burgundian banners to King Louis and pronounces sentence on himself.

A coach appears—or should appear—in the encampment scene of *Cyrano de Bergerac*. I remember one time when it did not. During the famous theater-management war of some years back the Mansfield company found only one theater available in Albany, and that so small that Roxanne was obliged to make her entrance on foot—coach and horses were out of the question—and some of

the scenery had to be left in the alley till needed.

Helen Minturn Seymour

« AMERICAN CLUBS IN EUROPE (3:58). In Latin America the clubs organized by North Americans date from the turn of the century with the Yankee merchants' first large-scale invasion of those parts.

In Mexico City the two most exclusive clubs are the Bankers' in the Edificio Guardiola (next to Sanborn's) and the University, on the Paseo de la Reforma. The second is a favorite place for debutante parties in honor of the daughters of Mexico's best families. Although it is primarily a meeting-place for North Americans, Englishmen, Scandinavians, Germans and other Europeans are accepted.

There are several French clubs of good standing in the city, and there was once a Casino Alemán. Spanish clubs are, of course, most numerous. However, neither the European nor the native Mexican clubs have the same prestige as the Bankers' and the University. And the American Club cannot be said to be exclusive.

L. S. T.

« GAMES INVENTED BY FAMOUS PERSONS (3:141 *et al.*). Charles Fort, the erratic genius who played hob with scientific theory, invented a game he called "supercheckers." Playing it represented his only recreation.

M. A. deF.

« UP-TO-DATE PIRATES (3:87, 141). Before, during, and after World War I a regular service of passenger-cum-cargo boats operated daily and nightly on the Pearl River, in a circuit that covered



the island of Hong Kong (British Territory), Macao (the gambling city in Portuguese Territory) and Canton (Chinese city). And at times much specie was carried from Canton to Hong Kong.

These steamers were first- and second- class, and the pirate confederates usually went aboard as second-class passengers. Division between the two sections was therefore barred and railed; gates were guarded by members of the crew armed with rifles; and sheet iron (about 4 feet high) was fixed across the width of the boat. Deck officers and crew were all armed with revolvers.

It was usually about midway on the run, near a desolate spot called Bias Bay (mentioned in an earlier reply) that activity began. Here the water is very shallow, deep enough only for small junks, thereby ruling out the likelihood of any major interference. Too, the pirates could, at certain seasons, work under cover of river fog as they boarded the boat and shot their way forward, joined, naturally, by their confederates. They would push ahead as quickly as possible toward the strong room. If they were successful in overpowering the crew they would loot, and sometimes kidnap, wealthy Chinese, bent on holding them for ransom. The Chinese authorities seemed to be particularly inept in handling these incidents, and British gunboats could dispatch only a small landing party by rowboat or launch, and it was seldom that any of the gangs were caught.

One particularly daring piracy occurred, I believe, in the summer of 1920, when the captain and chief officers were killed, the crew rounded up, and the boat set adrift. This was, I recall, reported in the Hong Kong *Ga-*

*zette*, where, incidentally, one could read the stories of piracies in this region as often as three or four times a year.

J. E. P.

« NÉNETTE AND RINTINTIN (2:168 *et al.*). In the Union Jack Club, in San Francisco, is a sailor doll on which visiting sailors pin insignia, etc. This is supposed to bring them good luck when they go back to sea.

« WOMEN IN MEN'S CLUBS (3:93 *et al.*). Before the war, women were admitted once a year to the Bohemian Club, San Francisco, for the annual exhibit of members' paintings. Aside from that, the only woman member was Ina Donna Coolbrith, poet laureate of California, who was the club's librarian for many years. However, the redoubtable Lillie Hitchcock Coit, the darling of San Francisco society in the sixties and seventies, on one occasion merely defied the rules and went daily to visit and read to an invalid friend who lived there. (Her explanation that "He's lonely and he needs me" was accepted at once.) I mentioned this incident in my *They Were San Franciscans* and pointed out that "any other lady in society would have been ostracized for that."

Miriam Allen deFord

« RED LIGHT DISTRICTS (3:136). In Buffalo there used to be an area near the waterfront, centering around Canal Street and Dante Place, known as "The Hooks." As a place of ill fame it has disappeared but the streets are still the same and the houses still stand. I am informed by qualified observers that the red light area as such no longer, strictly speaking, exists in Buffalo, that the op-



erators have been scattered city-wide by relatively recent crusades of the police.

Another region of this kind was that around a short street known as Vine Alley, and the entire district gradually assumed this name. Vine Alley, however, was done away with about eight or ten years ago in a reshuffling of city geography.

One of the strangest of all such places is a small dingy island known as Goose Island, originally a squatter's paradise, in the Niagara River, off the Tonawandas. For the past two decades this has been a certified red light district. It has no name other than its given one.

I am told by an associate that in Decatur, Illinois, William Street is known as "Chamberlain Drive"—from the slogan "Peace at any price," which almost attains the status of a bad joke.

When I was in school in Munich, in 1937, the red light area was known as "The Au."

*John Grenzebach*

« The logging camps of Minnesota during the nineties could evidently boast of some almost fantastic red light districts. These are well covered in the very spirited prose of Stewart H. Holbrook's *Holy Old Mackinaw* (N. Y., 1938).

Stillwater, one of the largest of these logging centers, had not enough "rum and women" and the "Red Sash Brigade" would visit a region called Hill Street (referred to as "Under the Hill" in an earlier day) in St. Paul, twenty miles away; or Minneapolis, where Swede Annie's was perhaps the best-known spot.

Holbrook's book also mentions Muskegon's "Sawdust Flats," a section of the city made by a "fill," six blocks of

what a "local divine called 'unspeakable whoredom.'" One of the most famous madams of this beat was Spanish Lou who could "curse in eight languages." A somewhat more genteel place than "The Dust" was "The Big Deal," operated by a woman called Big Delia.

N. N.

« PUP TENT (3:135). Elbridge Colby in his *Army Talk* (1942) says that the origin of the pup tent goes back to 1862 when, in the Sixth Iowa Infantry at Memphis, "new shelter tents were issued—a half tent to each man—which were appropriately dubbed pup tents." He further notes that the nickname "goes along with 'dog' biscuit, and 'dog' tags and 'dogface.'" He states also that on the authority of Captain Heileman, the 15th Infantry at Chattanooga in 1863

built improvised shelters of canvas scraps and sticks and any other material handy, and called them "dog houses."

And in 1911, he says, General Frederick Funston called them "dog tents."

*Richard Gordon McCloskey*

### Errata

December, 1943, p. 142, col. 2: (l. 34) for *wickering* read *wicker*; (l. 37) for *boutelle* read *bouteille*; (l. 38) for *covering* . . . read *Italians, incannucciato, or guarnito e coperto di graticci*.

"Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.



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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington and B. Alsterlund*

## Notes

### *Louis Napoleon: Rejected Rumors*

A PORTION of the New York press, in the fifties and later, promoted a series of malicious rumors which sought to vilify the name of Louis Napoleon, "nephew of his uncle," who had made a short visit to the United States in 1837 and who afterward became Emperor of France (Napoleon III). These gossipings have been rightly dismissed by the serious historian. But they were, at the time, embellished with sufficient "circumstantial evidence" to suggest, to the unwary, that behind so much smoke must have been at least a small fire. As a rather full footnote to the brief and recurrent mention of Louis Napoleon's sojourn here, the rumors themselves, set against a summary and factual backdrop, are assembled below in some detail.

Early in April, 1837, just when the United States was falling into a financial crisis, Louis Napoleon, exiled from France for his participation in the abortive Strasbourg revolt, arrived in New York from Norfolk, where he had been put ashore from a French cruiser, and registered at the Washington Hotel on Broadway. Naturally enough, he was depressed over his recent defeat and is said

to have considered the possibility of settling in the United States. Only a few hours after his arrival New York socialites were prepared to welcome him. James Watson Webb, diplomat and publisher of the *Courier and Enquirer*, immediately invited the French prince to dine with him; Chancellor Kent was among the guests. C. S. Stewart, Webb's brother-in-law, chaplain in the Navy and explorer of the Sandwich Islands, became a close companion to Louis during his stay. And at the homes of many an old New York family—the Livingstons, the Roosevelts, the DeWitts, and the Hamiltons—Louis was a welcome guest. He met, in fact, during those three and a half months, virtually every notable in the East, and found time, moreover, to make a journey to Niagara Falls. Friendly and intimate contemporary comments indicate that he lead an essentially decorous life, broken only by occasional games of billiards, meetings of the "Grand Order of the Owls," and dancing, of which he was noticeably fond. Napoleon was described by his new acquaintances as a "dignified and somewhat silent person . . . a favorite among the ladies" (James Grant Wilson, in C. E. Macartney's *The Bonapartes in America*, pp. 168-9). Fitz-Greene Halleck, the poet, thought him a "rather dull man of the order of Washington," an opinion duplicated, in substance, by Washington Irving, whom Louis visited at "The Roost." The Prince was, moreover, received by several leading Bonapartists in New York, among whom were Lieutenant Lacoste and the brothers Peugnier.

His visit, however, was cut short early in July when word came that his mother, Hortense, ex-Queen of Holland, was ill. On July 12 he caught the



first boat for England, the "George Washington," and sailed with some thirty others. On board were James W. Wallack, Tyrone Power, and Edward Warren, Boston physician, who left a revealing pen picture of him. Louis, he said, was much given to "comic acting, tricks at cards, etc.," all of which he executed with "imperturbable gravity." Never, said Warren, did he talk politics. Passengers, he added, always used the title "Prince," and the "place next the captain" was reserved for him. Again he is reported to have made himself agreeable to the ladies, to whom he gave "small presents occasionally. . . ."

Napoleon's visit, all in all, was typically a celebrity's. And what appears to be about the only sour note among contemporary accounts was sounded by Philip Hone in his *Diary* (N. Y., 1927, p. 62):

This youthful scion of the Bonaparte stock . . . after walking Broadway during the last three or four weeks, sailed today. . . . He had better have stayed where he is, for he is likely to get into more scrapes where he is going.

Louis' arrival in the city had been followed shortly by that of his cousin, Pierre, son of Lucien Bonaparte. Pierre was in exile from Rome, where he had just finished a prison term of almost ten months. *Niles' Weekly Register* (May 13, 1837, p. 176) described him as "full and fleshy, and his dark hair and profile bear a strong resemblance to his illustrious uncle." There seems to have been little contemporary record of Pierre's stay, but later accounts indicate that he enjoyed the company of a somewhat unruly tavern set. He managed, however, to avoid any major involve-

ments—unless Pierre Nothomb's reference (*La Revue Générale*, January 15, 1938, p. 12) to "*une rixe, à coups de canne-épée, dans les rues de New-York*" carries any special weight. It was Pierre's escapades, without doubt, that were afterward revived to lend substance to the rumors discrediting his cousin at the time Louis became President of the French Republic (1848). And it is for that reason that they are cited here.

Louis, in the language of the published rumors, most of which were laid in Hoboken, then a pastoral haven for summer-ridden New Yorkers, is said to have led a double life during his stay here. The more dubious half is associated with a French hotel (in Hoboken) "upon the post-road back of the hamlet, at a sharp ten minutes' walk from the ferry. . . ." (New York *Clipper*, October 15, 1881, p. 479). It was an "old-fashioned wooden mansion," a favorite among French families. This same anonymous account—signed "Gothamite"—asserts, moreover, that Louis crossed to New York on the ferry each morning and returned each evening by the last boat. He was "ever dressed in a modest manner," said the *Clipper* observer, and "demeaned himself in public with commendable modesty." But the case was somewhat weakened when

at times [he was] found in company with some proverbially fast men, in whose society he was wont to spend the early evening hours at Washington Hall. For Louis Depaw, owner of the yacht *Sylvia*, and Dandy Marx, at the time town celebrities, he evidenced a striking partiality. . . .

Then follows a statement concerning Napoleon's moustache that could never have been borne out in fact. But the



first part of the article is given a little credibility by the fact that until 1865 or 1866 (when it was demolished) there was, on the corner of First and Washington Streets, Hoboken, a "Napoleon Hotel."

Another unclaimed article (*Hearth and Home*, September 6, 1873) varies the story of Louis' Hoboken stay, well remembered by "many citizens of that thriving town." It reports that he occupied an attic room in an old frame building on Bloomfield Street and

was so poor as to be at times nearly destitute. His apartment was uncarpeted, and most of the furniture it contained was of his own manufacture. . . . He devoted much of his time to reading and writing, and was considered by those who knew him a hard worker.

He was described herein as "an inveterate smoker, but in other respects very abstemious." Several evenings each week, it appears, he would visit Vauxhall, a popular resort, to drink a "glass of wine with a little Frenchman, a cigar maker . . ." It was here that he was "arrested for striking a dog" that had annoyed him; and he narrowly escaped a jail term. His fondness for billiards was caught up in this piece, and it is alleged that he preferred to play with strangers.

William Cary Duncan's *The Amazing Madame Jumel* (N. Y., 1935, p. 273) cites Madame Jumel's claim that she met Louis at the Astor House and was instrumental in finding him lodging in Hoboken when he discovered the New York hotel too expensive. But the story lacks all foundation, for there is no evidence suggesting his stay at the Astor; nor is there any indication that he suffered from a lack of funds while here.

Several stories covering this period pass over the Hoboken episode entirely and concentrate on Louis' supposedly dissolute life in New York City itself. One of these appeared in the *Pennsylvania Freeman* (December 9, 1852, p. 200), and was attributed to the "Editor of the Brooklyn Advertiser" who is said to have known the Prince. He was, by this version, "very poor and very dissipated" and "more than a dozen times . . . the occupant of a cell at the old jail in the Park." The writer contended that just before Louis Napoleon's departure he was arrested and that he (the author of the article) was "employed professionally by him to save him from the threatened consequences. . . ." Louis, in this case, was accused of leaving town without paying his lawyer's fees.

The most lurid tale of all appeared in *Graham's Illustrated Magazine*, in January, 1858; it was anonymous and not vouched for by the Editors. In it Louis was associated with one Louise Mercier ("French Louise") who kept a saloon on Grand Street. Often, it said, she rented a private dining room to the Prince, thereby allowing him to entertain young women picked up in the tavern below. His companion at these parties was a young man who resembled the Prince in person and manner, was relatively the same age, and "spoke French perfectly." This associate was identified as Lyman Cloffin Bowen, a native of Boston who had been educated in France. At one of the merrymakings on Grand Street, Louis, it is said, had a "fit and died." In order to keep the matter as quiet as possible, Bowen stepped into the Prince's role, left quickly for England, and succeeded in deceiving not only Louis' mother, who was at that time near death, but all those with



whom he had been associated in France and elsewhere. In due course, conveniently enough, Bowen, according to this fantasy, followed the Prince's progress through history.

*Bruit*

## The Thumbtack

*[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]*

ARMISTICE DAY POPPIES: The idea of selling memorial poppies on Armistice Day for the benefit of disabled war veterans, their dependents, widows, and orphans, originated with Moina Michael, of Athens, Georgia, now seventy-five years old. *• • •* FIRST CHAIR IN PSYCHOLOGY: The late Dr. James McKeen Cattell enjoyed the distinction of being the first occupant of a chair devoted exclusively to psychology in any university; he was also the first in the United States to provide experimental courses in psychology for college students. *• • •* ROOSEVELT'S SMILE: The Soviet poet, Vera Inber, reported from Moscow (January 23) that the now plentiful stock of American canned goods in Leningrad is called "Roosevelt's smile." *• • •* CUT-BACK: The term applied to a slash authorized by the War Production Board in a particular industry as a result of increased surpluses [*DAE* cites *cut-back* — "Those animals in a herd which for his own reasons a buyer rejects" (1913)]. *• • •* EIGHT-DAY SANCTUARY LAMP: The late Edward J. Knapp (d. January 10, 1944) was the inventor [1918] of the eight-day sanc-

tuary lamp widely used in Roman Catholic churches. *• • •* THE MARINES' "WEeping SLIP": Robert McCormick, NBC correspondent, reports an unofficially acknowledged custom of the Marines in the South Pacific. A Marine who complains too long and too loudly is given a "weeping slip," and when he collects ten such slips a special ceremony takes place in which he is formally presented with a Willkie button.

TRANSATLANTIC NEWSPAPER: On January 5, the first issue of the "transatlantic edition" of the London *Daily Mail* appeared in New York City. It is a digest of the preceding week's news, microfilmed and flown across the Atlantic, to be printed in tabloid form in New York; it is not for sale. *• • •* HOTEL DE GINK: The often primitive "hotels" run by the Army Air Transport for visiting dignitaries are so-called. *• • •* COMITE SECRET D'ACTION REVOLUTIONNAIRE (CSAR): The pre-World War II French fascist organization, popularly known as the "*Cagoulauds*" [the hooded men] was founded in the mid-thirties by Eugene Deloncle, whose death Radio Vichy reported January 8. *• • •* AMERICAN ARMY CHAPLAINS IN WESTMINSTER ABBEY: Four American chaplains, one of them Maurice W. Reynolds, took part in the 1943 Thanksgiving Day service in Westminster Abbey, and for the first time in many centuries a non-Episcopalian conducted a service there.

## Queries

» SPAIN AND AMERICAN INDEPENDENCE. In one of the introductory chapters of his book *Spain* (London, 1942, p. 48) Salvador de Madariaga, referring to the



treaty signed by France and Spain in 1761, says:

The Family Pact opened a period of wars between England and Portugal on the one hand and France and Spain on the other, the main episode of which was the co-operation of French and Spanish troops in the War of American Independence—a fact generally unknown and mentioned here with no intention of belittling the glory of Lafayette.

Surely if the contribution to American freedom by Spain was, as Don Salvador suggests, anything like as important as that of France, it is little recognized. What are the facts and where are they best stated?

*Alfred E. Hamill*

» CONVENTION CITIES AND PARTY FUNDS. What is the origin of the American political custom by which large cities offer varying sums of money to the campaign chests of the major parties for the honor (and financial reward) of entertaining the presidential nominating conventions?

*C. C.*

» CHILDREN'S BOOKS: WRITTEN FOR WHOM? It is true that many of the more famous children's books were originally written for a particular child, and not for children in general. *Alice*, of course, comes immediately to mind, and so do the books of Beatrix Potter. Were any of the rarer juvenile classics written "for children" and not primarily for one identifiable youngster?

*Campbell Gaines*

» COLONEL JOE RICKEY. Does anyone know anything about Colonel Joe Rick-ey, after whom the gin-rickey is sup-

posed to have been named? Authorities differ as to whether he himself invented it. He is said to have flourished in Washington, and to have died about 1903.

*H. L. Mencken*

» GREAT AMERICAN "MISS." When did the custom of electing a "Miss America," a "Miss Miami," etc., originate? Were these beauty entries representatives of a nation before they became prides of a state, a city, or a brand of beer? Where in the United States did the practice get its start, and on whom was all the publicity first lavished?

*Celia Hough*

» ALBATROSS AND SUPERSTITION. The albatross belongs traditionally to seamen's superstitions, and to kill one has been to court the worst ill luck. The indications are that this attitude has changed, however, and that the sailor of today no longer looks upon the bird as ill-omened. Is this a result of technological progress—the triumph of steam over wind? Is there evidence that present-day seamen have cast away yesterday's superstitions?

*L. Y. R.*

» TIME-HONORED SINECURES. Early in January, Chummy Barton died in England. He was the last of a long line of men hired from generation to generation to watch from the cliffs of Dover for the expected invasion of Napoleon I. This post had been carried on for almost a century and a half.

Traditions of this kind are, obviously, less likely here in the United States. Some, however, may have flourished in the older sections. Have these been mentioned in local histories?

*John E. Birdsell*



» "GALLUS." In the *Lantern* for 1852 (Vol. I, p. 160) there is an illustration of Mose the Bowery B'hoy, making the rounds in a picture gallery, and along with it is Mose's comment on a "gallus picter." On page 14 of the same volume Mose again appears, wearing a Kossuth hat, with a feather (this, of course, was at the time of Kossuth's visit to New York): "Ain't the new rig gallus?" asks Mose.

*Gallus* in this sense (i.e., "extraordinarily fine") was in use in New York City for at least a generation after 1852. Neither the *DAE* nor Partridge's *Dictionary of Slang* covers the word in this particular meaning. What is the explanation of Mose's usage?

F. W.

» AMERICAN LOVE POTIONS. A seventeenth-century physician, writing of the dogstone (a species of *Orchis*) said:

I once took notice of a wanton woman's compounding the solid roots of this plant with wine, for an amorous cup, which wrought the desired effect.

This mention (in John Josselyn's *New-England Rarities Discovered*, published in London in 1672) may well be the earliest allusion to the use of a love potion in America. Undoubtedly there were, in the colonial period, dozens of other concoctions equally effective. Where are they mentioned in detail?

Elizabeth Hood

» OCCASIONAL SONGS. The Fifth Army's capture of Naples and press comment on the fact that the Nazis had wrecked the famous funicular railways there before making their retreat brought Denza's "Funiculì Funiculà," written in 1880 in

celebration of the opening of these roads, into the limelight.

Have none of our own achievements such as the building of bridges, canals and dams occasioned songs of this kind, songs that enjoyed any appreciable popularity?

George L. Lord

» CORNERING BIG MARKETS. Recent obituary accounts of Garabed Bishirgian, Armenian financier, describe his plan for a "gigantic kill" in the cornering of the white-pepper market in London in 1935. Bishirgian went so far as to purchase most of the twelve thousand (assumed maximum) tons of white pepper; and then discovered that Far East companies had all the while been making white pepper from black, by means of a stripping process which he had completely overlooked.

His experience seems to follow an almost conventional pattern — possibly strengthened by a quantity of fiction somewhat along these same lines. What, however, in the history of commerce and finance, are the true stories of notorious attempts at cornering tremendous markets?

G. C. G.

» NATIONALITY AND OCCUPATION. Foreigners of certain nationalities immigrating to the United States seem to become associated with a characterizing trade. With the Greeks it is, almost invariably, the restaurant business. ("What happens," says the old gag that has become a commonplace, "when Greek meets Greek?" "The two start a restaurant.") Armenians are closely allied to the rug business. Window cleaners in New York, I believe, are predominantly Polish; and countless independent small



laundries are manned by the Chinese. I am told that in Mexico City the grocery business is in the hands of the Spaniards; the druggist trade held firmly by Germans and Swedes. And traditionally a good police force is Irish.

The emphasis no doubt varies from region to region, where waves of immigration have brought about changes in the personnel of various trades. What other nationalities have been and are today associated with specific trades? Has anything been written on this subject?

R. P. B.

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« THE LONG BOOK TITLE: RISE AND FALL (3:135). Title pages have been the subject of detailed studies by typographical authorities and bibliographers. An introduction to the literature of the subject is to be found in Karl Schottenloher's article "Titelblatt" in the *Lexikon des gesamten Buchwesens* (Vol. 3, pp. 404-5).

The first title pages following Arnold ther Hoernan's pioneer effort in the *Sermo ad Populum* (Cologne, 1470) were unusually brief, but shortly thereafter printers began to use longer ones. The exact reason for this development is not clear. Possibly it was because the title page was a new device whose functions were not precisely known. Or it may have been due to the practice of posting title pages as advertisements (see Ronald B. McKerrow's *Introduction to Bibliography*. Oxford, 1928, p. 90, note

2, for references of Elizabethan authors to this practice). In this event the printer-publisher would want his product described in as much detail as possible. This practice continued from the last quarter of the sixteenth century through the seventeenth century, and was known to Pope.

Friedrich Bauer, in his "Der Weg zum schlichten Buchtitel" (*Klismschs Jahrbuch des graphischen Gewerbes*, 1935, pp. 30-9), offers another theory. He says that early in the sixteenth century, prior to the use of woodcuts and (later) copper engravings in decorating title pages, there was such a generous remainder of white space after the simple title was posted that this portion of the book was considered fair game to be filled up with all sizes of type in every kind of arrangement. McKerrow gives the period of greatest popularity for woodcut borders and heavily ornamented frames as 1520 to 1560. After the copper engraving got a foothold on French title pages, it soon engulfed the whole page; and since so little room was left for the title, the author's (or, more likely, the printer's) imagination received free play in a subsequent page containing a second printed title.

After the Restoration in England titles, at least those of literary works, tended to show greater sobriety. McKerrow remarks that while *long* titles are to be found they are to be distinguished from the *puffing* titles of many Elizabethan works. During the eighteenth century titles and title pages in all European countries began to show a greater simplicity except in certain popular and scientific works. By the end of this century most title pages were clear and simple, both typographically and linguistically.



The best printers, of course, have always tried to keep titles as simple as possible.

*Lawrence S. Thompson*

« SCHILLER AT CARLSBAD IN 1782 (3:151). Schiller, sitting sideways on a donkey, sketched by his friend, J. Chr. Reinhard, the painter, in Carlsbad in 1791, is a well-known portrait. It is reproduced as a woodcut in Robert Koenig's *Deutsche Literaturgeschichte* (Bielefeld and Leipzig, 1883). The legend under the picture says that Schiller was then thirty-two. It may well be that the German way of expressing the age, two-and-thirty, confused the Boston sculptor, Robert Ball Hughes, when he copied it—thereby accounting for the "twenty-three." At any rate, there is nothing in the records to indicate that Schiller saw the fashionable watering place in 1782. When he took cold, seriously affecting his lungs, in the winter of 1790-91, he became alarmed and went to Carlsbad early in 1791 to recuperate. This move brought temporary relief, but, as his biographers relate, exhausted all his resources.

*Rudolf Hommel*

« RED LIGHT DISTRICTS (3:159 *et al.*). Sir Walter Scott's description of Alsatia in *The Fortunes of Nigel* belongs in this category. From Volume 2 (p. 293):

... that the full character of the place might be evident, several faded, tinselled, and painted females looked boldly at the strangers from their open lattices. . . .

And here is a collection of local names for such regions, turned up from a variety of sources: *Yoshiwara* (Japan); *Das Schweineviertel* (Berlin); The Stockade (Salt Lake City); The Inter-

national Settlement (San Francisco); The Cat Houses (New Caledonia); The Sand Bar (Casper, Wyoming); Jump Town (Kankakee, Illinois); The Gearshift Girls (Evansville, Indiana).

*X. Y. Z.*

« Sporting houses in Kingston, North Carolina, are concentrated in an area known as "Sugar Hill."

*L. S. T.*

« The segregated district in Reno, Nevada, is a sort of stockade and is called "The Bull Pen."

*V. S.*

« PROTEST MARCHES IN AMERICA (3: 11, 73). The *New York Times*, December 19, 1943, reported a "bonus march" staged by Wall Street workers. The delegation sought action upon their claims by the War Labor Board before the beginning of the Christmas holidays.

*E. K.*

« On April 25, 1942, some thousands of Negro citizens made a spectacular march on Gov. Herbert R. O'Connor's mansion at Annapolis, Maryland, in protest against the death of a Negro soldier, who had been shot by a policeman at the end of an argument over a taxicab dispute.

*J. Duncan*

« GAMES INVENTED BY FAMOUS PERSONS (3:158 *et al.*). Lord Dunsany explains his "invention"—called Moucat—in *Patches of Sunlight* (London, 1938, pp. 125-6). He confesses that it was a billiard-table "development" of a brand of Cat-and-Mouse. In his game, however, three men are blindfolded and they, in four minutes, must catch the unblindfolded player (who cannot go



away from the table but may go under it or over it). "All," he adds, "take off their shoes."

He himself used to be the unblindfolded one:

. . . in the first game they got nowhere near me, but when two of them joined hands across the table and one, keeping level with them crawled underneath, the game got more exciting, for there were lamps over that billiard-table and one had to swing them in order to jump the hands while the lamps were at the far end of their swing. A simpler method was to cross my hands and to give one to each while they were groping for each other's, and then to walk backwards all the way before them.

The greatest merit of the game, Dunsany points out, is its unfailing delight to the spectators.

*Ellen Kerney*

« BROOKLYN MALIGNED (3:157 *et al.*). The late George M. Cohan's jokes about Bridgeport would fit the stage formula mentioned by Betty Smith. But how, then, does one explain the successful use of town names like "Dubuque"?

*H. T.*

« Lynn Fontanne's line with "O-mah-hah" in *Idiot's Delight* is a fair enough illustration of Betty Smith's point. As I remember, her "naïve" French-cum-midwestern drag in the pronunciation got its fair share of audience reaction.

Actually, is it only the *o* sound that is "good for a laugh"? Or is it not the length of the word (note that most of the towns mentioned have three or more syllables) and the presence of enough vowel sound to allow for plenty of amplification?

*C. B.*

« TONO-BUNGAY (3:134). My memory is certainly not too reliable on this point, but I do have a distinct impression of running across an advertised elixir called Bungay in some of my historical (not medical) research. So far as I know there was no *Tono* prefix. All this, I would say, was in the late 1820's or 1830's.

*Samuel Hopkins Adams*

« NATIVE AMERICAN CHRISTMASSES: MIDDLE 1600's (3:131). Grace Lee Nute, in her biography of Médard Chouart and Pierre Esprit Raddison (*Caesars of the Wilderness*, N.Y., 1943, p. 137), picks up an early Christmas celebration. These two French explorers and their party, on the Rupert River in the winter of 1670, left a record of how they had

made merry remembering our Freinds in England, having for Liquor Brandy & strong beer & for Food plenty of Partridges and Venson besides what ye shipp's provisions afforded.

*R. Jenkins*

« "SWITZERLAND AN UNWILLING GOD-MOTHER" (3:151). In *Tristram Shandy* (Bk. IV, chap. 21) Sterne tells the tale in virtually the form outlined in the query. There is, however, no mention of Fribourg, and the names are "Shadrach, Meshech, and Abed-nego." In an accompanying footnote the reader is referred to Gilles Menage's posthumously published *Menagiana*, first issued (Paris) in 1693. In the 1715 edition the legend can be found on page 214 (Vol. 2). The story may, of course, have appeared in print still earlier. Francis I flourished a century and a half before the publication of *Menagiana*. But here at least is a good starting point.

*W. H. Cowden*



« CHIMNEY SWEEPS IN AMERICA (3:128 *et al.*). I think Mr. Brill's impression of the sweep in New York (*see* interview cited, *AN&Q* 3:96) could almost be borne out by an illustration I came across a short time ago in *Harper's Weekly* (May 15, 1875, p. 405). In it the boy carries a rope with a circular broom attached, and the caption reads: "An unsootable time to dine."

R. P. B.

« UP-TO-DATE PIRATES (3:158 *et al.*). J. E. P.'s facts are correct, but I am puzzled about the "circuit"—geographically improbable in the form he gives it. He was no doubt thinking of the Hong Kong coastal steamers plying north.

Richard Gordon McCloskey

« ALL-MALE SHOWS (3:151). The various British armies in France during World War I put on, behind the lines, a number of excellent variety shows, staged largely for the benefit of convalescents, troops brought back from the lines for rest, and also, it would seem, for the delectation of what were rudely called the "Base Wallahs." In these performances female roles were presented—almost "adequately"—by soldiers.

One of the best and, perhaps, the most ambitious was the *Rouge et Noir*. I saw this company near Doullens in Picardy in 1917. To one's weary eyes it seemed as good as anything put on in the London music halls, thenadays a nostalgic memory. After the Armistice a special show was staged by this troupe in the opera house at Valenciennes, and was witnessed by Lord Beatty and Sir Douglas Haig and staffs, as well as about three thousand other ranks. After demobilization the company evidently

went into stock, for I saw it again in London and also at the Tower in Blackpool in 1919. Exactly how long it continued thereafter I do not know; but certainly not more than a year or two.

An amusing tale was bandied about at the time the *Rouge et Noir* was at the height of its popularity. The principal girl's part was taken by a corporal who, preoccupied with his last performance, passed his colonel one day. The colonel raised his hand in salute and received in return a charming curtsy.

There were, I believe, some very good shows put on at the Aldershot theater (the British Army Command Depot in England). These in 1917 were run by Edmund Gwenn, now a well-known actor. In all likelihood similar performances were staged by the Canadian, Anzac, and American armies.

J. E. P.

« AMERICAN NEWSPAPERS ABROAD (3:108 *et al.*). News is presented to the American colony in Mexico City through the medium of special English pages in each of the city's three dailies, *Novedades*, *Excelsior*, and *El Universal*. The editors of these pages are either Anglo-Saxons or Latin Americans. News for the (much smaller) British colony is also included. There is, moreover, a weekly newspaper published by and for North Americans.

L. S. T.

« SEND THE FOOL FURTHER (3:137 *et al.*). Carpenters who worked for my father often sent me off for a "plank stretcher," "sawdust brush," and "knot-reamer." Electricians, I believe, used to send their green apprentices for "wire-stretchers."

John Grenzbech



« We have heard of a compositor's apprentice being sent to borrow an italic full-stop.

Editor, *Notes and Queries*

[From *Notes and Queries*, January 1, 1944, p. 24.]

« *NERISSA'S RING* (3:88 *et al.*). Whether Shakespeare derived directly—or even indirectly—from Rabelais in this passage (Act V, scene 1, ll. 306-7) is not, I think, of primary importance. And there is no reason to question Shakespeare's deliberate use of phallic terminology in this scene. The elite from the Inns of Court may have thought in terms of Hans Carvel's ring, but even the penny stinkards were sufficiently familiar with the phrase "cracked in the ring" to laugh heartily at the double meanings.

Editors of Shakespeare have recorded no earlier occurrences of the name Nerissa, which Elze, in *Shakespeare Jahrbuch* (Vol. 13, p. 145), believes was chosen to indicate that the golden-haired Portia's attendant was a brunette: "Nerissa is simply the Italian Nericcia (from Nero), and thereby signifies 'the black-haired.'"

The Rabelaisian atmosphere is obvious at least as early as Portia's speech beginning at line 220 [I use the lineation of the Furness Variorum edition], for the sophisticated audience was obviously intended to pluck whatever double meanings it might from Portia's words and those that follow. The phallic significance of the word *ring* was well-known, and for the slower witted Shakespeare made all plain by Portia's speech beginning at line 244. Gratiano's use of the word *pen* in line 258 is in the same vein (cf. the speeches of Portia and Nerissa, lines 282-6, and Gratiano's in-

terpretation, line 289). The whole incident is of a piece with lines 222-6 of Act III, scene 2. As Mrs. Jameson decorously puts it:

The playful equivoque of the rings, the sportive trick she [Portia] puts upon her husband, and her thorough enjoyment of the jest, which she checks, just as it is proceeding beyond the bounds of propriety [cf. Act V, scene 1, ll. 290], show how little she was displeased . . . and are all consistent with her bright and joyous spirit.

M.

« *WHAT I TELL YOU THREE TIMES* . . . (3:72, 124). A Mohammedan—perhaps not very long ago—could divorce his wife by stating his wish to do so three times.

Sayar

[From *Notes and Queries*, December 18, 1943, p. 387.]

« *STATE LAWS IN OTHER LANGUAGES* (3:102). A short paragraph in "We See by the Papers" (*Saturday Evening Post*, July 12, 1941, p. 43) states that the New Mexico legislature has "ceased to be officially bilingual." Interpreters were dropped in 1929, and a recent "economy measure" provides for the printing of all legislative bills in English only.

« *UPTOWN, DOWNTOWN* (3:120). During several visits to Louisville, Kentucky, I found that it has its own set of expressions. These colloquialisms are explained (p. 23) in the May 15, 1936, issue of *Seeing Louisville* (a serial issued by the Louisville Convention and Publicity League). A stranger who asks a native how to reach a certain place will



do well, it suggests, to know that *out* means "south," *in* means "north," *down* is "west," and *up* is "east."

E. K.

« NICKNAMES FOR AMERICANS ABROAD (3:94 *et al.*). Here are two brief additions. Raphael Pumpelly, in his *My Reminiscences* (N. Y., 1918, Vol. 1, p. 383), refers to white travelers in China (1863) with this comment:

... you shall hardly go a rod before your ears will be greeted with the exclamation, *Yang-kweidsz!* *Yang-kweidsz!* (foreign devil) and as if by magic you will be surrounded by the grinning faces and pigtailed of inquisitive Chinamen.

E. K.

« GIVING THE KEYS OF THE CITY (3:135). This custom is still observed in New Orleans.

I myself remember one particular Carnival—sometime before World War I—in which Rex (King of Carnival) arrived in New Orleans by way of the Mississippi and was accompanied by a festive flotilla. He was received about noon by a military escort. Flanked by all available military and naval forces in the area, he paraded through the streets thronged with his "subjects" to the City Hall, where he was ceremoniously given the Keys of the City by the Mayor.

For an early reference to this feature of Carnival see the *Standard History of New Orleans, Louisiana*, edited by Henry Rightor, and published in 1900. On page 637 is a mention of the Mayor's presentation of "three silver keys."

Krumpelmann  
Louisiana State University

« HISTORIC PENS (3:96 *et al.*). Lieutenant Commander Harold E. Stasse according to *Minnesota History* (September, 1943, p. 249) presented to the Minnesota Historical Society the pen he used in signing the last bill passed by the 1943 legislature before his resignation from the governorship.

I. A

« GHOST WRITERS FOR THE PRESIDENTS (3:121). There are three somewhat relevant illustrations in Oswald Garrison Villard's *Fighting Years: Memoirs of a Liberal Editor* (N.Y., 1939).

Villard (p. 138) mentions the fact that he lunched with President Theodore Roosevelt on April 14, 1902, and laid before him some information that he had been given on the "Philippine happenings." On April 15, the President issued an order demanding a rigorous investigation by the military, and in it he used a number of the same phrases that Villard himself had used in his talk with him the day before.

The second (pp. 256-7) concerns President Wilson and the aftermath of the sinking of the "Lusitania" in May, 1915. Villard says he had not been two days in Washington before he "supplied the President through Tumulty" with a phrase that raised a tremendous storm. The words "too proud to fight," in the President's Philadelphia speech of May 10, were Villard's. "When they were denounced as craven and cowardly," he says,

Tumulty came to me in a state of great alarm. I explained that when I gave him that phrase—without the slightest idea that it would be offered verbatim to the President—I had qualified it by the words "because there are other and better ways of



settling international disputes than by the mass killing of human beings."

The third (p. 259) belongs to the same period. Villard states that Wilson "sat in his shirt sleeves behind a locked door upstairs in the White House" while he typed off, from his own memoranda, a draft of the "Lusitania" note. One passage, however, in the first note to Germany, was, Villard asserts, a "product of the pen of William J. Bryan" and Cabinet members' suggestions were "embodied in the final draft." But, Villard adds, "it is a fact that he [Wilson] did not talk to any adviser except Colonel House, and Secretary Lane by telephone."

Ellen Kerney

« Surely the most famous example of this form of literary collaboration is the ghostwriting by Alexander Hamilton of Washington's *Farewell Address*.

L. A.

« The late Raymond Clapper noted in *Forum* ("Is Ghost Writing Dishonest?" February, 1939, p. 67) that Andrew Jackson's nullification proclamation was written by Edward Livingston, then Secretary of State. And, he continues, President Coolidge inherited from Harding the services of Judson C. Weliver, one-time Washington correspondent, in this capacity.

Philip Wake

« FIRST PRINTED DUST WRAPPER (3:7). The question as to the date of the first printed dust wrapper came up in *Bibliographical Notes and Queries*, of which David Randall served as American editor for a time. Several of the answers received pushed the date back beyond 1876. One, indeed, mentioned

a protective wrapper made of skin, which dated from the fourteenth century. This was on exhibition in the King's Library in the British Museum and was described as:

Wrapper of skin, the hair scraped away in patches for the writing of the title on the under cover.

Wardrobe book of the sons of Edward I. 1310-11.

A more recent example, dating from 1832, was cited by John Carter—a copy of *The Keepsake* for 1833. This was a biscuit-colored wrapper printed in red on the front and back; the spine was blank.

Another answer refers to the wrappers on four volumes of *The Juvenile Scrap-Book* (for 1847, 1848, 1849, and 1850).

M. J. McManus stated that the earliest he had seen was on Aubrey de Vere's *Irish Odes and Other Poems* (N.Y., 1869). This wrapper was folded underneath the front cover and was carried across the fore-edges of the book so as to enclose the volume completely.

Again, A. Edward Newton cited the 1870 edition of Dickens' *Mystery of Edwin Drood*, which John C. Eckel used as a frontispiece for his bibliography, *The First Editions of the Writings of Charles Dickens* (N. Y., 1932). For a comment of F. B. Adams, Jr., on the 1876 edition of *The Hunting of the Snark*, see AN&Q 3:7.

J. T. S.

« ABSTRACT NOUNS FOR ERAS OF DISTRESS (3:112 *et al.*). In Vera Brittain's *Testament of Friendship: the Story of Winifred Holtby* (N. Y., 1940) World War I is called the "first Great Insan-



ity"—that brought "decade upon decade of chaos and ruin to the Europe of our generation."

E. K.

« THE ORIGINAL STORY-PLOTS (1:78 *et al.*). Max Beerbohm (*A Christmas Garland*) would take issue with those theorists who set a comprehensible and arbitrary limit to the "possible stories." There are, he says, on the contrary, as many as "there are microbes in the well-lined shelves of a literary gentleman's 'den.'" But only a "baker's dozen," he admits, have "got themselves told"—all because of "that bland, unalterable resolve to shirk honest work. . . ."

H. W.

« TWICE-TOLD TALES (3:140 *et al.*). Walford Hyden's *Pavlova* (London, 1931) retells a story that has been revamped more than once but which, it is held, "happened originally" to the dancer. Following a performance in Berlin in 1913 Pavlova was presented to the Kaiser and Kaiserin, and in kissing the Kaiserin's white glove, left on it a "scarlet patch from her lip-rouge." A few years later, when war had intervened, the whole episode became firmly fixed in Pavlova's mind as a bad omen.

Henry Woolson

« Simeon Strunsky caught one of the "ancestors" of Lincoln's remark about General Grant's brand of liquor (and the desirability of sending some to his other generals) in his "Topics of the Times," June 27, 1943. He refers to General Wolfe's manic-depressive temperament and to George II's comment thereon: "Mad, is he? Then I hope he will bite some others of my generals."

J. T.

« PERAMBULATING PRESSES (3:157 *et al.*). When Edison, in 1862, was a newsboy on the Grand Trunk between Port Huron and Detroit he set up in the baggage car a small-scale printing plant and turned out the *Weekly Herald*. With access to railway telegraph offices en route he was able to scoop Detroit journals on local items. The paper was a one-"man" job from start to finish, and sold for three cents an issue (eight cents a month).

This printing equipment, however, was only half of young Edison's baggage-car belongings; the other half was his "rolling laboratory." Both of these enterprises came to a sorry end when the train one day hit a stretch of badly-laid track, and in the car's lurch a phosphorus stick, thrown from a shelf to the floor, ignited and set the car afire. The conductor brought water in time to save the car, but his furor had not dissipated when they reached the Mount Clemens station, and it was there that he pitched out Edison and all his trappings.

George S. Bryan's *Edison: The Man and His Work* gives a full account of those early strokes.

E. K.

« CANADIANS KNIGHTED FOR LITERARY ACHIEVEMENT (3:150). You note that the late Sir Charles G. D. Roberts has been said to be the "only Canadian knighted for literary achievement." If I recall correctly, Sir Gilbert Parker (d. 1932) was similarly honored.

L. S. F.

[The point is well taken. Sir Gilbert was knighted in 1902. He was, of course, already active in British politics.—*Eds.*]



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# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington and B. Alsterlund*

## Notes

*Plot for a Gothic Novel:*

*The Fate of Sarah Wildes*

FOR stark reality, for cold and calculated hate, for tragedy that rises out of consciences turned sour, commend me to the Topsfield-Salem witchcraft craze of 1692. The Erskine Caldwell tales of Georgia, the Faulkner stories of Alabama, find their counterpart in Massachusetts.

When one has waded through old records of some of the Puritan villages conclusions of this kind are almost irresistible. The annals of the town of Topsfield disclose a story around which a master in abnormal psychology could write a hair-raiser. I tell only the bare facts that emerge from a digging in family history. Perhaps my own experience will dissuade others from an overweening pride of ancestry.

Without turning *AN&Q* into a genealogical laundry, I must admit, at the outset, that in the history of the Wildes family of Topsfield there is much soiled linen.

It all dates back to John Wildes [aptly "Wild" in some of the records], born in England in 1618, who came as a lad

of seventeen to Ipswich with his elder brother William. Scarcely had he settled on good farming land before the Pequot War broke out. He dropped his spade to volunteer. Now either John misunderstood the assurances involved or the recruiting officers of the day were patently unscrupulous, for he fully believed that for his bravery he was to receive the princely, and wholly incredible, pay of twelve shillings a day. But when the war was over, he got a paltry three shillings—he must have been a most inefficient warrior. With the end of the fighting he entered politics and won commendation; eleven times he gained the honor of running the bounds, and once, as a signal promotion, he was commissioned "to looke that men Ring thare Swine" in accordance with town ordinance. He came, no doubt, to be a man of note, for although only eighteenth on the roll of more than a hundred minister's rate-payers, he was picked to fire the clergyman and to hire a suitable successor.

Thus far, all was well. He met the fair Priscilla Gould, who lived with her father Zaccheus and her mother, the former Phoebe Deacon, on a three-thousand-acre plantation; and he married her. For eighteen years they prospered, until 1662 when Priscilla died, worn out by the burden of rearing three sons and five daughters. The Goulds mourned, too, and sympathized with their bereft relative-by-marriage.

All might, indeed, have gone smoothly had he remained bereft. But no. In accordance with contemporary custom, John found prompt consolation. Sarah Averill proved irresistible; he married her within the year. The Goulds clamored mightily that she might at least have waited a decent interval.



John, who did not take criticism lightly, shouted in reply that all the Goulds were rebels. They had, it seems, demanded that King Charles II restore the charter to the town. It was precisely the same stand that John himself had once taken — there is a document extant in which John Wildes and four others warned the Merry Monarch to give that charter back — but John was not now (indeed, never) to be troubled by consistency. Now that the Goulds agreed with him in politics, he switched sides and called them traitors; he bustled into court to testify against his Gould brothers-in-law.

Happily for the Goulds, the judge did not take John seriously, but the Goulds, quite understandably, resented his accusation. They nursed their grievances; for years little Topsfield watched an angry feud. The unadulterated spite, the long hostility between the clans, must have marked a new low in common decency. Then, at last, years later, the Goulds took vengeance. Sarah Averill Wildes, they said, was a witch, and so were her daughters, Phoebe (Wildes) Day and Sarah (Wildes) Bishop, as well as her son-in-law, Edward Bishop. (This was in 1692, after Sarah had been a wife for almost thirty years.) Mary Gould Reddington said so, and Mary should have known because the Goulds were relatives of the Putnam family in whose house at Salem Village all this witchcraft trouble started.

There is no point now in going into the details of all that craze. It is enough to report that Sarah Wildes was charged with holding witches' meetings in the fields, with toasting the Devil by drinking wine-cups full of blood, and with bribing susceptible young girls to witchcraft by promises of new clothes. The

court proceedings, held before John Hathorn and Jonathan Corwin, found her guilty (only Phoebe, indeed, was acquitted).

But Goodie Reddington's vengeance was not yet complete. Her gossiping tongue carried tales of witchcraft to the Samuel Simonds household where one of the daughters was engaged to marry Ephraim Wildes, only son of John and Sarah. The outraged Simonds parents promptly broke off the engagement, though they had before been "ueriey willing I should haue her" and the maid had herself been most agreeable.

For the last straw, Ephraim, thus jilted, was constable for Topsfield and as such was called upon to deliver up for execution the body of the witch, his mother. Ephraim worried deeply. "I neuer saw any harm by har upon aniey such acout neither in word nor action as she is now acused for she hath awl-wais instructed me well in the christian religion and the wais of God euer since I was abell to take instructions." But duty prevailed over sentiment; he turned her over to the Court, and, on July 19, 1692, she was hanged. He helped his sister and his brother-in-law (Bishop) to break jail and run away.

And John? Before a year had passed, he married once again, this time to Mary Jacobs of Salem. It is difficult to think that he had failed to learn a lesson, yet Mary Jacobs was the widow of one George Jacobs who had himself been executed as a wizard. But "Father Wildes," as he is called in Topsfield records, suffered no hardship; he lived to be eighty-five.

More than two centuries later, it is pleasant to report, the Topsfield town authorities, by solemn vote, exonerated Sarah's memory. So far as town annals



are concerned, she now bears a clean and unsullied record.

Harry Emerson Wildes

[Fuller accounts of the history of the Wildes family and its role in the Topsfield witchcraft craze appear in George F. Dow's *History of Topsfield* (Topsfield, 1940) and the *Collections* of the Topsfield Historical Society.—Eds.]

## The Thumbtack

*[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]*

SOURCE OF THE ORINOCO RIVER: said to have been recently established by U. S. Army fliers from the British Guiana base command (according to a Reuter dispatch, Feb. 17), importance of which lies in a resulting shift to the east of the Venezuela-Brazil boundary (involving the watershed of the Amazon and Orinoco Rivers). ∴ BAILEY BRIDGE: a hooked span likened to a "huge Meccano set," used to advantage by the Allies in North African operations and now identified as one of the important pieces of equipment for the invasion of the Continent; invented by Donald Coleman Bailey, forty-two-year-old English civil engineer (CP dispatch from London, Feb. 23). ∴ FLEET TRAIN: the auxiliary ships which, often in company with the Navy's Seabees, follow task forces in order to restore facilities and make supply replacements. ∴ "SLIG": quoted by an Algiers correspondent early in February; an "act of discourtesy or stupid criticism" which,

among the armed forces, becomes an "added shell for the guns of Axis propaganda"; formed from the first letters of *sucker, low-brow, idiot* and *goodwill-buster*. ∴ THE GENRE OF THE DIS-EUSE: credit for the origin of this talker-interpreter art of singing is said to belong to the late Yvette Guilbert, French singer and actress (died Feb. 3 at Aix-la-Provence in her eightieth year), who made it the rage of Paris in the nineties and afterward brought it several times to the United States. ∴ FIRST ACCREDITED NEGRO CORRESPONDENT AT WHITE HOUSE PRESS CONFERENCE: a post assumed on February 8, by Harry McAlpin (Washington correspondent for the *Atlanta World* and the Negro Newspaper Publishers Association), who thereby breaks a long precedent. ∴ VICTORY GIRL [V-GIRL]: one under sixteen who, without chaperon, becomes a pick-up for service men, especially in the amusement centers, and who, in New York City, is being taken into custody to protect the "morals of juveniles and the health of our armed forces."

## Queries

» WOLVERINE. For twenty years or more I have been looking for some reputable documentation of the word *Wolverine* as applied to the people of Michigan. We know, indeed, that it was in use in the early 1830's, and the stock explanation, of course, associates it with the abundance of that animal in the state. But in the 1830's Michigan had no northern peninsula, and I have read hundreds of fur-trade inventories without finding the slightest indication that the wolverine ever lived or was trapped



in our Michigan southern peninsula. (I am not even sure that one could muster evidence of its actual presence in the northern peninsula, since the furs taken around Lake Superior and reported in the traders' inventories may have come not from the south but from the north side of the lake.)

I — and many others — would relish any facts on the earliest use of the term. I should also like to know why — when the dictionaries give *glutton* as one of its synonyms! — the word was fixed upon us.

M. M. Quaiße

» PRINTERS' TERMS IN THE ENGLISH LANGUAGE. Some printers' terms have come into the English language as proverbial sayings. "Out of sorts" is one ("sorts," of course, are the letters or characters in a box in a case). "Mind your *p*'s and *q*'s" is supposed to have been the advice given to an apprentice when he first starts to set type, although I have seen a derivation of this phrase attributed to the chalked-up scores in English inns where the letters referred to *pints* and *quarts*. Anyone who has tried to set type, however, will know the difficulty of distinguishing between the *p*'s and *q*'s. Can anyone cite other printers' phrases that have become a part of familiar usage?

Samuel T. Farquhar

» ALL THE HABITUÉS . . . Who first used the expression "All the habitués and the sons of habitués"? In Gene Fowler's *Good Night, Sweet Prince* (N. Y., 1944, p. 91) John Barrymore is said to have quoted it from someone else. It had, of course, appeared in print many times before.

Anne-Laurence Dodge

» SOYBEANS IN THE UNITED STATES. The soybean appears to have been introduced into the United States in the late eighteenth or early nineteenth century — the exact date is seemingly unknown. The earliest published comment on it that I have been able to find in American agricultural literature is contained in Willich's *Domestic Encyclopedia*, published in Philadelphia in 1804 and edited by James Mease:

The Soybean bears the climate of Pennsylvania very well. The bean ought therefore to be cultivated.

Otto Eisenschiml's "History and Prospects of Domestic Soya Bean Oil" (*American Paint Journal*, March 18, 1929) is the first among recent accounts, I find, to include this tale: The bean came to the United States in 1804 on a "Yankee clipper ship" whose captain threw several bags of them into his hold as an extra food supply when he was cruising up the Chinese coast that year.

In the face of the Mease account, either the "Yankee clipper" version is apocryphal or the date is completely misquoted. I should like to know where, however, the tale originated and whether it bears any factual basis. (And, of course: when did the bean first reach the United States?)

M. J. P.

» BICYCLE RAILROADS. In reading over the tales of some of New Jersey's ghost towns industriously "restored" by Henry C. Beck I came across a mention of Clarence Hotchkiss' "bicycle railroad" that ran — until 1895 — from Mt. Holly to Smithville. Beck says that "as far as is known . . . the line was never duplicated . . ." — despite the fact that



the inventor himself had fondly hoped that it would be widely accepted.

Did Hotchkiss make any attempt to publicize the idea in other parts of the country? And are his models or drawings still in existence?

G. G. E.

» ST. PETERSBURG FLOOD: DATE. What was the actual date of the great flood in St. Petersburg described by Pushkin in his poem "The Bronze Horseman"?

Alfred E. Hamill

» LITERARY BY-TRADES. What are some of the less familiar "by-trades" that have maintained a necessary financial backlog for men or women who were (or are) primarily writers? Printing — a direct means to a reading audience — is the standard illustration, and probably hundreds of authors, not excluding Walt Whitman, could be cited in this field. What are some of the other side professions, principally those unrelated to the literary?

D. R.

» "FISH OR CUT BAIT." The expression "to fish or cut bait" is common here in northeastern Massachusetts. What does it mean, precisely? And what does it come from?

Anne-Laurence Dodge

[DAE: "To decide one way or the other" (1876).]

» STUYVESANT PEAR TREE. The famous pear tree planted [1647] in New York City during the days of the early Dutch, had, as a number of sources record, an amazing survival.

About the middle of the eighteenth century the tree lost most of its branches through some kind of "decay," but not

long afterward rallied, and each year its fruit (spice pear) fell on the sidewalk at the intersection of Third Avenue and Thirteenth Street.

In 1837 it was surrounded by a wooden paling and late in 1851 the "common council" is said to have granted a "petition of Gerard Stuyvesant for permission to enclose [it] . . . with an iron railing." The tree was in full bloom as late as 1865, and came to a sudden death during the last week in February, 1867, through a "collision of vehicles," one of which hit the tree with a considerable force.

(These details are covered in Stokes's *Iconography of Manhattan Island*, quoted largely from the *New York Evening Post* and *Leslie's Weekly*.)

I shall welcome any further facts about this landmark, particularly bearing on these two questions: Could it, in the 1820's, have been the oldest living fruit tree in America? And was it ever enclosed in the iron railing requested by Gerard Stuyvesant?

H. R.

» JUNGLE ROT. Can somebody identify a tropical disease called "jungle rot"? Is it a new name for an old illness? And did it originate with the present war?

Mary J. Messler

» HUG SOCIALS. A short piece in the *New York Herald Tribune* (February 18) reported one Pete Reilly's plans to stage a war-bond rally along the lines suggested by an Abilene (Kansas) newspaper of 1878, explaining a new "rage" known as the "hug social":

. . . It costs ten cents to hug any one between fifteen and twenty, five cents



from twenty to thirty, a dollar to hug another man's wife, bachelor girls two for a nickel and woman lecturers free with a chromo thrown in . . .

If this is a "good and true" account I should like to know something more about this function — in Kansas and elsewhere.

J. T.

» **HALFWAY MARKS.** I have lived most of my life in England, where halfway marks, designating a point roughly midway between two well-known places, are common. I have come across none here in the United States — possibly population shifts have been too rapid to encourage this custom. Yet in regions as rich in tradition as some I have visited this obvious method of association could hardly have been ignored. Have your readers any ready examples?

C. C.

» **THE ANCESTRY OF "MAIRZY."** There is hardly a newspaper in the country, I suppose, that has not given over at least a column to the nonsense language of "Mairzy Doats." But since none of our theorists, amateur or professional, has come even within a mile of finding the original of the jingle, I consider the search a fit subject for *AN&Q*. Even Milton Drake, one of the trio responsible for the song (and father of Niela, whose lisping of it started the ball a-rolling) only "half remembered one about 'mares and does' from way back" (Judy Dupuy's column in *PM*, February 2, 1944). Miss Dupuy reports, moreover, that two years ago "no publisher would touch the silly song."

Gertrude Samuels' article in the *New York Times Magazine* (February 20,

1944, "We Enter Our Mairzy Doat-age") says that fan mail brought in a slight clue (1878) from an elderly lady in Belmont, Massachusetts. The last two lines of this version run:

Goat eat ivy,  
Mare eat oats.

A letter to the editor of *PM* (February 7, 1944) indicates that "Mairzy" is an almost exact duplicate of a camp ditty of "many years ago" (with one change — not "does eat oats" but "goats eat oats").

Has nothing more specific been rounded up?

H. J. J.

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« **RHUBARB** (3:134). I may have been the first to use the word *rhubarb*, with this connotation — either in print or in conversation with other newspapermen (as "Red" Barber stated in his letter to the *New York Herald Tribune*) — but the expression itself was not original with me. I remember it as a slang word in general use when I was a boy in the Greenpoint section of Brooklyn thirty years ago. Evidently it was common to all parts of the borough, for when Barber used it on the air for the first time, thousands of Brooklynites knew exactly what he meant.

Of the two definitions cited in the query the first is far off the mark. There is nothing Machiavellian or subtle about *rhubarb*. It is broad slapstick. Barber, on the other hand, is much more nearly



correct when he defines it as "squabbling, scuffling, wrangling," but even his description is a little inaccurate.

I would call it: a messy yet hilarious disturbance that leaves its participants the object of slightly derisive yet sympathetic laughter.

Without benefit of extensive research, I would say that the origin of the word belongs to an old custom observed by Brooklyn youngsters — eating rhubarb spread on bread. For some reason, our mothers thought that rhubarb was good for children, particularly in the spring. To put it on bread was to lighten the dose. Now rhubarb, unlike jelly, was a messy, runny spread. And most of it stayed on our fingers and faces. When a youngster said "What a rhubarb!" he actually meant "What a mess!" But it was a mess with a comic relief. A kid with stewed rhubarb all over his hair was funny to everybody but his mother.

In its modern Ebbets Field application it seems to provide a perfect description of the scuffles that occur regularly on the field. The arguments involving everybody — including Manager Durocher, the players, umpires, and the fans — are exciting and sometimes messy, yet there is seldom anything vicious about them, and it is the funny side that everybody remembers.

Garry Schumacher

« "SWITZERLAND AN UNWILLING GODMOTHER" (3:151, 171). In *Menagiana* the anecdote is merely a sentence, and is used to illustrate the custom of choosing cities, colleges, etc., as godparents. The opening words ("On dit que François I . . .") imply that this legend was already well-known, yet it may have been Menage's own invention (I have found no earlier mention

of it). The life of Francis I, to be sure, has provided the world with a number of jests and famous sayings that are not well authenticated. Is this another "All is lost — save honor," the phrase which Francis used, I believe, after the battle of Pavia? A few other identifiable versions of the Switzerland story — preferably earlier than Menage — would settle a nice point.

Donald F. Bond

« RED CIRCLE FOR SKATING (2:189 *et al.*). I remember that when I was a boy horse cars and the Arsenal in Central Park displayed flags with a red circle to indicate that there was skating in the Park. I began to skate in 1862, when I was seven years old, and was undoubtedly taken to the Park at that time — which would push the appearance of the flags back at least that far.

Oscar L. Richard

[Mr. Richard is an honorary Vice-president of the Skating Club of New York — and a figure skater at the age of nearly eighty-nine! — *Eds.*]

« COLLIER: NAVAL AUTHORITY (3:153). Howells' correspondent, I believe, must have been Thomas Stephens Collier, who is listed in Volume 4 of the *National Cyclopaedia of American Biography* (N. Y., 1897, pp. 214-15).

He was born in 1842, joined the Navy when he was only fourteen or fifteen, and retired in 1883 to live in New London, Connecticut, where he died ten years later. His *Song Spray*, a book of verse, was published in 1889; and he contributed various occasional pieces, prose and poetry, to historical journals.

His acquaintance with Howells prob-



ably sprang up with the appearance of his poem, "Recording," in the February, 1878, issue of the *Atlantic Monthly*. Howells, through his customary editorial welcome to new contributors, evidently learned that Collier knew much about the Pacific (the *NCAB* states that he spent some years in Japan), and apparently turned to him for help on background material for a new book, presumably *A Woman's Reason*.

On February 25, 1878, Howells wrote to a Mr. Collier—surely the same one!—requesting information about the possibility of a switch in assignment between two naval officers; this manuscript letter is owned by W. E. Louttit, Jr., of Providence. I have come across no trace of Collier's reply; it is not in the Howells Collection at Harvard. The "again" of Howells' letter of May 4, then—to answer G. A.'s inquiry more fully—refers to the letter of February 25 and whatever other correspondence may have intervened.

(Incidentally, I myself had never come across the letter of May 4. Will G. A. tell me where it can be found?)

F. C. Marston, Jr.

[Collier served for some years as secretary of the New London County Historical Society, a post he held at the time of his death. He was, among other things, a diligent compiler, and his name appears often in the Society's records during that period.]

« BROOKLYN MALIGNED (3:171 *et al.*). The town that George M. Cohan really reviled, I believe, was not Bridgeport, but Providence, Rhode Island.

H. L. Mencken

« It has been suggested that it is not

the *o* sound—as Betty Smith contends—but the *k* sound that produces the laugh. This theory will therefore admit not only Hohokus, Hoboken, and the rest of the list, but also Dubuque; and Bridgeport "is funny only when the 'Conn.' is used."

P. A.

« SHOT TOWERS (3:153). Baltimore has a shot tower built of brick, erected in 1828. It was operated by the Merchants' Shot Company, successor to the Phoenix Company, and shot was manufactured there until 1892. It stands at the corner of Fayette and Front Streets near the center of the city. There was a move on foot, some years ago, for razing it, and at that time the city acquired the tower (January 12, 1925).

E. E.

« NÉNETTE AND RINTINTIN (3:159 *et al.*). General Eisenhower always carries several "lucky coins," among them a silver dollar, a five-guinea piece, and a French franc.

R. P.

« WICKER COVERING FOR WINE BOTTLES (3:89, 142). The straw wrapping around the Chianti bottle is most commonly referred to here in America as simply a "straw basket." In Italy it is known as a *cesto*, or a *copertura di paglia*.

Perhaps, at the same time, it would be well to straighten out the terminology of several pieces to which the straw basket is related:

The wicker case in which a wine bottle is set is called a cradle or decanting basket. This is used to decant wine, i.e., to pour wine gently from a bottle in which crust or sediment has



deposited, for the purpose of obtaining clear wine for serving. Decanting is as old as the grapevine.

The wicker-covered wine bottle with a large body and small neck is the demi-john, holding usually from one to five gallons. (The commonest size in the United States is 4.9 gallons.)

The bottle in the wicker case is the Tuscan fiasco, associated in the popular mind with the wines of all Italy. It is often gaily decorated with red, white, and green woven strands. This, indeed, has been the traditional container of Tuscany wines from the very beginning of bottle-making. The fiasco is a two-liter bottle, round on the bottom like a laboratory flask; it is wrapped with straw not to render it picturesque but to make it stand up. Such containers, stopped with a bit of tow soaked in oil, have been used in Tuscany for generations—for everything from water to olive oil—and only recently have they been corked. Of all wine bottles, it is the most attractive and the most unsatisfactory; delicate, difficult to pack, to fill, and to cork. Chianti, best known of the Italian red wines, is usually bottled in the fiasco.

Jessica C. McLachlin

« SPAIN AND AMERICAN INDEPENDENCE (3:166). Nathaniel Webb, a member of Sullivan's Expedition in 1799, made this entry in his journal under date of September 25:

All the loaded muskets in the army were discharged at 5 A. M. The army was drawn up in one line and fired three rounds per man. After the discharge of 13 cannon, for our new ally the King of Spain, several oxen were killed for the officers and men.

(See the *Proceedings of the New York State Historical Association*, Newburgh, 1906, Vol. 7, p. 91.)

Harold J. Jonas

« GHOST TOWNS (3:152). We have, over a period of years, compiled a short bibliography on this subject. I shall be glad to send a copy to your inquirer.

Most of these lost towns are, of course, in the Far West. Among the more available books and magazines covering this field are, however:

Blankenship, R. *And There Were Men* (N.Y., 1942, pp. 238-91)

*The Idaho Encyclopedia* (Caldwell, 1938)

*Idaho: A Guide* ... (Caldwell, 1937)

*American Forests* (May, 1937, p. 216, "Ghost Towns Still Walk," by Stewart Holbrook)

*Compressed Air Magazine* (July, 1941, pp. 6474-79, "Ghost Camps," by C. H. Vivian)

Clara Van Sant

Tacoma Public Library

[In Blankenship's book are: Idaho City, a "place of old people and memories" that once attracted a boasted thirty thousand, probably several times exaggerated, he adds, and now reduced to two hundred; and Silver City, in the southeastern part of Idaho (dating from the sixties, a "genuine ghost—a ghost too feeble to walk").

The *Idaho Encyclopedia* and *Guide* contain excellent sections on this subject, with full records on the degree to which the regions have been deserted (and, in some cases, revived).

Holbrook's article concerns itself with the towns in Washington that died in the wake of the loggers' advance. Port Ludlow, where lumber was made for



eighty-three years, is one of the first mentioned. Of Cosmopolis, he gives some interesting details: The sawmill there was known as the "Western Penitentiary" because of its low wages and long hours; during the I.W.W. strike its advertisements for help, run in "eastern" papers, were answered by a number of Indianans who knew little or nothing about the lumbering business; hence the word *hoosier* in the lumber trade came to mean "a man who doesn't know his job." Other towns cited are: Three Lakes, Littell, Dryad, Doty, McCormick, Walville, Frances, Globe, Lebanon, Wheeler, Brighton, and Garibaldi.

C. H. Vivian's account is devoted to the short-lived mining camps of Colorado, which, though not towns in a technical or legal sense, were virtually such from the point of view of size and self-sufficiency. Among them are: Gillett, Ophir, Tincup, Buckskin, Kokomo, St. Elmo, Independence, and Pitkin.]

« Allaire, New Jersey, was once a thriving community on the Manasquan River. Its chief industry was the smelting of bog iron and when this waned and finally died in the mid-nineteenth century the town of Allaire followed suit. Within the last few years, however, the site on which the town stood has been leased to the Boy Scouts for camping purposes, and they have made a partial restoration of some of the buildings.

New Jersey has dozens of ghost towns, and for information about them one should certainly consult Henry C. Beck's three books, all of which were published by Dutton: *Forgotten Towns of Southern New Jersey* (1936); *More Forgotten Towns of Southern New Jer-*

*sey* (1937); and *Fare to Midlands* (1939).

Mary J. Messler  
Free Public Library  
Trenton

« Don't overlook Charles C. Jones's *The Dead Towns of Georgia* (Savannah, 1878) covering: Frederica, which, according to Faden's English map of that region, had vanished by 1780; Sunbury, famous for its Academy, a seat of early Georgia learning; and Hardwick[e], unsuccessfully "revived" in 1866.

H. E. W.

« Nichols Field Wilson, editor of *Ghost Town News* (112 West 9th Street, Los Angeles), may be able to furnish further information on California's ghost towns (in the Mother Lode country).

Miriam Allen deFord

« UPTOWN, DOWNTOWN (3:120, 173). In Newburyport, Massachusetts, uptown is "up-along" and downtown is "down-along." Here, too, the lower south end of the city is referred to as "down Joppa."

Anne-Laurence Dodge

« PRESCRIPTION FORMS (3:103). Charles H. La Wall's *Four Thousand Years of Pharmacy* (Philadelphia, 1927) reviews John Morgan's proposal (1765) for a separation of the function between physician and pharmacist. Morgan's contemporaries, however, were far behind him, and the drugstore was still only a "warehouse from which the physician might obtain his supplies." It was not until Dr. Abraham Chovet's arrival in Philadelphia that one could find a doctor who wrote prescriptions for his pa-



tients. Dr. John Jones followed Chovert's example, and by the end of the eighteenth century the practice is believed to have been general not only in Philadelphia but in other colonial regions. (La Wall's authority for these facts is *The First Century of the Philadelphia College of Pharmacy*.)

N. A.

« SPEECHES WITH LONG RUNS (3:92 *et al.*). Three obvious platform marathons that have not, I believe, been mentioned are: "Artemus Ward Among the Mormons" (which the humorist delivered several hundred times and which carried him to London in 1866); "The Babes in the Woods," also Ward's; and James Hedley's "Sunny Side of Life," first given in 1881 and popular for about twenty years afterward.

R. E. P.

« OUTDOOR PULPITS (3:151). A pamphlet describing the memorials and gifts in the Princeton University chapel states that the outdoor pulpit on the south side of the chapel is a memorial to John Bright, the "Great Commoner," and "the friend of the United States in a time of need." It was the gift of Mrs. Florence Brooks-Aten.

M. Y.

« BLACK ANGELS (3:95 *et al.*). The only Bible I know of which would even approximately fit your reader's description is the so-called "Hamitic Bible," issued in 1940 (*see AN&Q* 1:94).

It might, however, be of interest in this connection to mention that the Rev. M. J. Webb, a barber whom I later met in Seattle, used to travel about the country, years ago, expounding from the Bible that Christ was a black man

with woolly hair. For some time — before World War I and in the twenties — he ran an advertisement in the Chicago *Defender* describing a pamphlet on that subject.

I have, moreover, seen pictures of black angels in humbler Negro homes.

J. A. Rogers

« WHAT I TELL YOU THREE TIMES . . . (3:173 *et al.*). Sayar's remarks, quoted from the English *Notes and Queries* (*AN&Q* 3:173), could be elucidated, it would seem, by a remark of Robert L. Ripley's in the course of an interview (*PM* February 13, 1944): "If a Mohammedan wants to get rid of his wife he just says, 'Go home,' three times." And, by the way, he must return her dowry. But, Ripley adds, the Mohammedan is not subject to the legal prohibitions that underwrite our moral codes, and he therefore scarcely ever feels inclined to put this simple formula into effect.

T. T. L.

« JEEP (3:155 *et al.*). When I entered the Army in June, 1941, soldiers were using the term in very much the same way as were civilians, i.e., applying it to various things for which there was no short or apt expression. *Jeep* was almost synonymous with *yardbird* in its application to the new recruit. And when the summer sun-tan hat with the stiffened brim (Army Regulations seriously call it "hat, field, cotton") was first introduced, it was commonly called a "jeep hat."

P. Burtwell Rogers

« INITIALS INTO WORDS (3:30 *et al.*). The list should hardly be closed without mentioning the famous Civil War cav-



alry leader James Ewell Brown ("Jeb") Stuart.

*Paul S. Clarkson*

« SEND THE FOOL FURTHER (3:173 *et al.*). In the American theatre in the middle 'seventies (according to Clara Morris' *Life on the Stage*, 1902, p. 31) the novice was sent to ask the painter to "put a little ad-libitum in this bottle for me," the point being that the painter was at the paint-frame up three flights of stairs.

*St. Vincent Troubridge*

« In large insurance offices, where there are many departments to deal with the different sections of work, it was the custom to send novices from other departments to that handling burglary insurance to bring back the "burglars' address book," and the members of that department never failed to take full advantage of the greenhorn. I have no doubt but that this custom is still observed.

*L. M. W.*

« If tradition may be trusted, this was a favourite joke with English country folk. I have a note that on 2 Mar. 1899, I was told by an elderly native of Laleham, Middlesex, then working on the roads, that on the First of April an excuse would be made to send someone to fetch a "round ladder" from somebody living not too near at hand. Of course, the ladder had just been lent to someone else, and the hoax would go on till the victim got tired out and gave up the quest.

[From the same source I was given] the information about the "horse-ladder" . . . which I passed on to the editor of the *English Dialect Dictionary* (see

*s.v.*). At harvest time, when building the mow in the bay of a barn, a horse was often made to tread down the corn. Sometimes a novice would ask how it would be got down when the mow was finished. He was told to go to the blacksmith and borrow his horse-ladder, and the smith, to show him how this could be done, took his stoutest horse-whip and thrashed him out of the smithy. . . .

*W. P. Merrick*

« Recruits in the Army used to be sent to the Quartermaster's Stores for the materials "to whitewash the last post"; and boys sent on fools' errands into shops for a ha'pennyworth of strap-oil (or pigeons' milk). "Crying for the moon" is, in Russian, I am told, called "wanting the moon and a bird's milk."

My friend Mr. John Castle tells me, too, that it is customary at Cambridge to direct new students to attend service in "The Freshmen's Church"—the impressive Pitt Press Buildings in Trumpington Street.

*Chetwynd Palmer*

« It used to be the custom in solicitors' offices to send the last-joined clerk out to bring the verbal agreement stamp.

*F. J. Dunlop*

[From *Notes and Queries*, January 29, 1944, p. 78.]

« LOCAL WINDS (3:125 *et al.*). The Special Correspondent of *The Times* with the Eighth Army under date of 1 January writes:

Italians on this Adriatic coast talk of the wind as an old enemy: it is the "Bora" which has been known to blow from the Balkans for 23 days



at a time about this period of the year.

A. H. W. Fynmore

[From *Notes and Queries*, January 29, 1944, p. 80.]

« VINGT-SIX SOLDATS DE PLOMB (3:111 *et al.*). It may, perhaps, be of interest to quote the French riddle as I heard it when the Germans were investing Paris in the war of 1870-71:

*Je suis le capitaine de vingt-cinq soldats et, sans moi, Paris serait pris.*

So far as I know that was its original form.

G. W. Younger

[From *Notes and Queries*, January 29, 1944, p. 80.]

« OF MICE AND WOMEN (3:153). I believe this idea arose in the days of long skirts, when the thought of mice running up under the folds would scarcely be a comfortable sensation. It is analogous to the notion — a firm one, in my childhood — that a bat might get caught in a woman's hair, which was then, of course, worn long.

Miriam Allen deFord

« When women were wearing voluminous skirts, men, it should be recalled, wore trousers drawn in at the knee. Perhaps, then, the idea of sheltering a mouse was no more pleasant to men than to women; and the fact that the fashions of the day did not tend to equalize the risk was therefore responsible for this notion.

Mary E. Downey

« SEASONAL MOONS (3:39,78). The English speak of a "hunter's moon,"

which, I believe, follows the harvest moon. Their "seedsman's moon" is our "planter's moon."

J. O'N.

« ABSTRACT NOUNS FOR ERAS OF DISTRESS (3:112 *et al.*). The "Dark Day" of May 19, 1780, in New England, was described by Whittier in his "Abraham Davenport."

Another "Dark Day" occurred thirty-nine years later, on November 2, 1819.

X. Y. Z.

« Three "Dark Days" worried the population of London in the mid-nineteenth century. They fell on: October 7, 1757, February 15, 1760, and August 19, 1763.

I. D.

« FELLOW TRAVELER (2:166, 185). The phrase "fellow traveler," without political implications, however, may well have been in common use during the fifties. In an 1852 issue of the *Lantern* (Vol. 2, p. 114) is a cartoon bearing the caption "Fellow travelers," and below are two drunks, the one rich, the other poor.

I. D.

« AMERICAN NEWSPAPERS ABROAD (3:172 *et al.*). Andrew Dickson White took part, during the early sixties, in a publishing venture at Frankfurt am Main, described in his *Autobiography* (N. Y., 1905, Vol. 1, p. 97). Here he found, as our consul-general, William Walton Murphy of Michigan, who had spent long hours in an effort "to induce [Frankfurt] bankers to take our government bonds and to recommend them to their customers. . . ." Murphy, in order to gain and strengthen this hold,



had established a paper called *L'Europe*. It was to this paper that White became a contributor; and he afterward credited Murphy with making the city a "center of American ideas" (its leading journal, he added, "was the only influential daily paper in Germany which stood by us during our Spanish war."

Ellen Kerney

« The Chicago *Sun*, the Chicago *Tribune*, and the New York *Times* were granted permission, in February, to distribute weekly overseas editions in the United Kingdom, through Army post exchanges, according to Maj. Gen. John C. H. Lee, commanding U. S. Army Service Forces in the London area.

P. T.

« RADIO ROME, RADIO CALAIS (3:120). The CBS short wave Listening Station reports that in some instances this form is used because it is the recognized official form — "Radio Roma" falls into this category, i.e., an official designation given by the Italian radio in English transmissions to the United States. In other cases the form is used without any authorized reason but presumably for mere ease in description and the fact that the place name modifies radio and therefor follows it ("Radio Normandy," "Radio Luxembourg," etc.).

This inverted form, by the way, is not universal. "Moscow Radio" is an obvious illustration of the "normal" word order.

William C. Ackerman

« BUGGERS, BOOGERS, AND BUGS (2:143 *et al.*). There is a definition of a "bug" pen in A. S. Hartrick's *A Painter's Pilgrimage Through Fifty Years* (Cambridge, England, 1939, pp. 156-7). In

a comment on a drawing by E. J. Sullivan it is called a "very flexible steel pen used by lithographers for their finest work" . . . achieving a "line fine as a hair or, with pressure, a quarter of an inch wide." It was known as a "bug" pen because of its flatness.

« TWICE-TOLD TALES (3:176 *et al.*). Hesketh Pearson's *Thinking It Over* (N. Y., 1938, p. 307) mentions a complaint of W. S. Gilbert, of "Gilbert and Sullivan" fame: Other men's "ill-natured witticisms," he contended, were constantly being attributed to him, and for illustration he cited the famous description of Tree's Hamlet as "funny without being vulgar." This, Gilbert is said to have told Shaw, Tree had himself invented and "then fathered on to Gilbert."

When Shaw related this same affair to Pearson, Pearson decided that "Gilbert was pulling Shaw's leg," for the sensitivity of actors "about the parts in which they fancy themselves" would, he held, make Tree a very unlikely originator. And, he adds, he afterward "discovered evidence which justified my assumption."

Ellen Kerney

« HENRY WIKOFF [*s.v.* "The Picture Gallery" 3:83]. "Chevalier," according to the sketch of Henry Wikoff in the *DAB*, was not a nickname but an actual title, conferred on Wikoff by Queen Isabella of Spain.

Desmond Pacey

"Legitimate" questions which are not published will, if accompanied by a self addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.



# American Notes & Queries

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